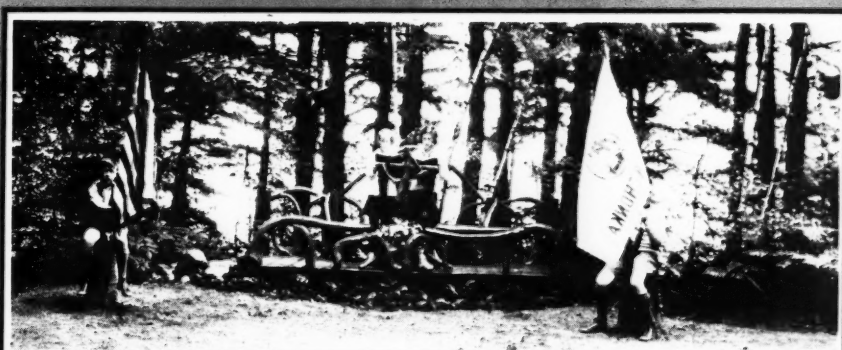


The **CAMPING MAGAZINE**

***An Evaluation of Camping
as an Educational Experience***

**April
1933**



*The use of natural curves and
bends of trees.*

*The Contents of this Issue Deal Primarily with
Arts and Crafts*

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**THE OFFICIAL JOURNAL OF THE CAMP
DIRECTORS ASSOCIATION OF AMERICA**

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Camp Directors Association of America

Formed in 1924 by the amalgamation of the National Association of Directors of Girls Camps, Camp Directors Association of America, Mid-West Camp Directors Association.
National Office, 551 Fifth Avenue, New York City

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THE CAMPING MAGAZINE
551 Fifth Avenue
New York, N. Y.

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THE CAMPING MAGAZINE, April, 1933, Vol. 5, No. 5. Published monthly by the Camp Directors Association of America, October through June, at 551 Fifth Avenue, New York, N. Y. Subscription, \$2.00 per year. Entered as second-class matter December 8, 1932 at the Post Office, at New York, N. Y., under the Act of March 3, 1879.

THE CAMPING MAGAZINE

VOL. V

APRIL, 1933

No. 5

GREETINGS FROM THE PRESIDENT

Dear Fellow Members:

Like the home, the camp makes its contribution in ways that defy objective measurement, and its importance in our social structure passes all understanding. The service of the camp extends not only to the campers but even more potently to the community at large. It is, in a word, part and parcel of the community, and it must continue its fine work—its ministrations to the needs of youth on the one hand and to the community at large on the other.

In a changing economic order there are things we must not let go. We must not let go our religious institutions, our schools, and our camps. They are allies in any reconstruction of the social order which has permanent value.

In the midst of plenty produced and producible by mechanical inventions, we are surrounded on every side by human poverty, hunger, and distress. We find ourselves today mobilizing for a struggle to establish dynamic peace. We are fighting on a new social frontier striving to create a new social order that reveals an intelligence comparable with that shown in our material achievements. We cannot win this fight with machines and money alone. Nor will technical skill by itself prevail. We must have also that social and moral intelligence which develops when high-native ability is disciplined through human struggle and meditation. In this crisis, we must establish and maintain educational agencies which insure that fusion of learning and labor, of liberal and practical, that has always been a peculiarly



American aspiration.

We are living in a period when the world is distressed not only by poverty but embarrassed by superfluities, alarmed by uncertainties, bewildered by contradictions. We are abandoning phrases, rejecting fictions, sweeping aside evasions and facing the cold, hard, inescapable solidities of fact. Passion and prejudice and propaganda have impregnated public opinion until an atmosphere has been created in which nothing can be seen in perspective. An era of unreality is

ending and a period of reality is at hand.

We have already started plans for a very active year. Much has been accomplished by the Association in the past, but as an educational factor we have just begun. We shall need help, advice, criticism, and support of the entire membership. We shall seek to associate ourselves with the strongest individuals whom we can find, regardless of whether we agree in matters of detail or not, and then let the final policy of our enterprise be the resultant of the wills of all these strong, contending forces.

Such a movement as ours is too important to allow trivial matters and idle bickering to interfere with its progress. If we are to accomplish our objectives we must be a homogeneous group, fighting shoulder to shoulder for the great cause of camping.

Raymond H. Purcell

WHAT OF THE MORROW?

IN these solemn hours of national crisis, unprecedented in many respects in the history of our country, it behooves every citizen and every group to take stock of their accomplishments of the past, of their assets of the present, and above all, of their capacities to meet and cope with the new conditions which will perforce face them in the future. As is plentifully indicated upon every side civilization is passing through the process of a great upheaval, emerging from one phase and, from every indication, entering upon a new economic and social order.

We must face the future with an undaunted spirit of optimism, for it is certain to every thinking person, conversant with the history of past social changes, that human institutions will emerge from the chaos of the present to a new and more reasoned stability, and that education, and the camp as an accepted and recognized factor therein, will emerge, if educators and camp leaders are wise, constructive and statesmanlike, reorganized and with a firmer status and more fully recognized and accepted opportunities for service.

If the theory of Technocracy has left nothing else in its wake after its quickly run course, it has at least emphasized the fact that the future will bring to the masses a reduction in hours of labor and a substantial increase in hours of leisure. Since the function of the camp is primarily to educate for the proper use of leisure, its participation in the new educational process will become increasingly vital.

The economic depression and the social revolution through which we are passing will, so far as the private camp is concerned, do two things. In the first place it will eliminate many of those mushroom camps which during the later years of the boom prosperity sprang up over night, without thought of or interest in educational purpose or program, and were built upon unsubstantial foundations. In the second place, because of necessarily reduced enrollments and revenues, it will permit the leaders of those camps which can and will survive because of basic fitness, to study their programs more intensively, and plan more intelligently for the future. Nothing is more fatal to constructive progress than great prosperity. In days of full enrollments and clamorous waiting lists it

was most natural that even the best and most intelligent of us should feel a smug complacency, certain that, because of our unbounded material success, all must be well with every phase of our undertaking. Only grim realities can be productive of constructive thought and action.

This then is the hour for brave and undaunted stock taking by progressive camp leaders. These are a few of the fundamental problems to which we should immediately and earnestly and sincerely address our thought:

1. What part can the organized camp play in the processes of education under the new order?
2. Can *any* part be played unless leaders are available who through understanding, supplemented and developed by adequate training, become satisfactorily equipped for their task?
3. What is the best possible balanced program that can be devised in order best to effectuate the educational functions of the camp?
4. Why, if the camp is so vitally educational in character, does society demand definite professional qualifications of those engaged in school work, but places no limitations whatsoever, either as to intellectual attainments or character or professional fitness upon those who may seek to take unto themselves the privilege and duties of Camp leadership?
5. Ought not legal licenses similar to those required for schools and teachers be required for those seeking to open camps, or to engage as counselors, and ought not steps be taken to promote a demand for such professional requirements?
6. Can the various tasks outlined above be forwarded by individual effort and initiative, or is not concerted and organized cooperation required if we are to achieve results?; and
7. Are not the fundamental aims and objectives and programs and leadership needs for private and organization camps the same, and will not greater power and strength be developed, and greater probability of more immediate success be assured if all camping interests work in unity and harmony and cooperation for these desirable objectives?

CONCERNING ARTS AND CRAFTS IN CAMP

By LAURA I. MATTOON

Director of Camp Kehonka
and

A. COOPER BALLENTINE

Counselor of Arts and Crafts at Camp Kehonka
Secretary-Treasurer of the New Hampshire
Commission of Arts and Crafts. (Appointed
by Governor Winant to determine the Educa-
tional and Economic Values for the State)

COLOR IN CAMP

By ELIZABETH BURDITT FREEMAN

Former Camper and Assistant in Arts and Crafts
at Camp Kehonka

Few camp directors give much attention to the use of color. They seldom consider its effect in outfitting the campers or in planning the interiors and exteriors of the camp buildings. Directors generally do not adopt a definite scheme to be gradually evolved year by year that properly adjusts the color content of the camp. Some directors doubtlessly would be surprised to find that red in conspicuously large areas, or used too much in a camp uniform, can be the cause of irritability in a sensitive camper and that a cool green or soft blue can have a soothing, restful effect upon the same camper.

In fact color, since the beginning of history, has played an influential part in man's life, whether consciously or unconsciously. Egypt, a land of strong contrasts, used gold, amber, strong green and dark blue on her wall paintings in the open. The Parthenon, contrary to the mental picture most people have of it, was glorious in color. The blue the Greeks used was less strong than the Egyptians, but a gayer, more light-hearted color. In Asia Minor the heroes appear painted in the Phoenician purple which has ever since remained royalty's favorite color. It is in the Pompeian work, however, that we find the freest and most spontaneous use of color in the open. Not only did color appear everywhere, but the Pompeian artists employed a fair amount of psychology in choosing their main color and so we find a red which is a perfect complement (though wisely less strong in value) to the brilliant blue green sky they saw daily outlining their white buildings.

A Pompeian color scheme would hardly do in this country, however. Color, to be most satisfactory, must be the outgrowth of existing climatic conditions. Our often cloudy, constantly changing climate demands more modest coloring if we would avoid crudeness of effect.

Color in camp is, therefore, confined with-

in certain limits at the start. In a woods camp the color scheme should pick up the green notes of the pine trees, the blue of the water and sky, the weathered brown of the pines' trunks and needles. If the whole plan is carefully thought out, the results may be such as to be practically unnoticeable—the highest compliment that can be paid to the planner. For if we are always conscious of the color surrounding us, the chances are that it is bad and unrestful.

In choosing a dominant or theme for our scheme we may again turn to nature;

*"Where the soft radiant summer's sky
Spreads its ethereal canopy
Deepening while mellowing its hue
In its intensity of blue."*

The sky is, in most of nature's plans, the most impelling aspect of an open air scene and so we may choose blue as the most significant and constant color. The blue must be a subtle one that will change with the varying moods of the weather man—not a harsh blue to stand out on a shady day like a misplaced note in a delightfully rendered Chopin waltz, or a baby blue to fade into nothingness under an August sun. And in the camp color scheme the blue is best used in the moving things, the camp uniform, the boating equipment or the swimming outfit so that it may be an ever changing factor as is the blue of the sky and the water.

For the large areas, such as buildings, a more neutral color is best. Wood, stained to match a weathered brownish-gray is most unobtrusive and therefore excellent. Green picked up in the trimmings and white for the smallest buildings adds variety. Greyish white tents make a picturesque scene but seem to be less restful than weathered cabins.

So we have for our largest area neutrals, for our middle moving register a soft yet strong medium blue. It remains to pick the accent, which being very small in area, may be intense and vivid in color. The Pompeians seem to have started a good precedent in choosing a complement to their sky; why may we not choose a complement to our com-

bined leaf green and sky blue—a dash of scarlet vermilion? This has been successfully brought about in Camp Kehonka by planting bright red geraniums here and there among the buildings and cabins. Red has always been rare in nature and so we should keep it, thus preserving the meaning of jollity and inspiration it has always had.

And last, just a word about color indoors at camp. Here a much wider range is possible without violating nature's laws, but even so, those buildings carrying within natural wood and touches of green and a bit of vermilion as a background for the blue-clad campers get most intelligent results. For very little additional expense a bare "campy" room can become restful and lovely without losing its woodsy atmosphere.

The campers will delight in taking part in collecting native rocks of interesting shapes and color for a new fireplace and will point with pride to their particular rock which with heroic effort they had lugged in from the field to the camp lodge. Perhaps the rock had been chosen because of the lovely crystals and the garnet showing on one side or because of the scintillating bits of mica on its jagged surface. Colorful minerals—malachite, azurite, matrix turquoise, together with examples of different crystal formation—may be taken from the camp nature museum to add variety and spots of lovely color among the soft weathered grey of the field stone fireplace. One camp found in the ruins of an old pipe factory located on the camp brook pipe bowls of a soft-red shade. Two as match holders were inserted above the fireplace arch. Old brasses and copper pieces during the day warm the atmosphere of the camp living room and at night reflect the dancing fire flames and candle flickers; naturally only the soft light of candles can carry out the spirit of the occasional indoor evening campfire.

The suggested color scheme chosen for a camp is interesting when interpreted in the color symbols of the Middle Ages. The blue we may interpret as cool, serene and loyal—a "true blue"; the green as restful and symbolic of all youth and growth; in white we have purity, in yellow warmth and cheer; and last in a touch of red—as is signified in our "red-letter day"—unified happiness, energy and fire. The whole camp color scheme should effect favorably the humans living with it, giving them rest, health, strength and inspiration.

· ARTLESS ARTISANS

Presented by A. COOPER BALLENTINE at the New England Section meeting of the C. D. A. A.,

January 28, 1933

The negative subject of "Artless Artisans" implies that something is wrong with arts and crafts in camp. Yes, something is wrong. It is my conviction that arts and crafts in camp, for the most part, are so futile that it would be a greater benefit to the campers if this isolated activity were scrapped and the equivalent time and effort were devoted to water sports and mountain trips. Camp directors generally know more about these latter activities and better understand their purpose.

I shall support my conviction by instances that are more or less familiar to you, and you, yourselves, may draw your own conclusions.

What is wrong with arts and crafts in camp? About 90 per cent of the boys' and girls' camps either have no crafts worth mentioning in their booklets or, far worse, they have a futile variety that makes artless artisans of the campers. By "artless artisans," I mean very dull mechanics.

The 90 per cent group of camps having no crafts or futile crafts was not just a guess on my part. It was carefully derived from a survey which I have made of 113 booklets of both boys' and girls' camps located throughout the United States—in New England, the Southern Appalachian region, the middle west, southwest and far west. To arrive at the 90 per cent estimate, the simple measure applied was that the crafts should fit somehow into an outdoor activity and should yield to the camper at least a sense of satisfaction in original achievement, and a modicum of esthetic appreciation.

It seems fair to assume that if a director has any crafts or shop work in his program, he would mention the fact in his booklet. It seems fair to assume, furthermore, that if the director undertakes to state in the booklet the contribution this activity makes toward the educational objectives of the camp, he would do so in the clearest and best terms at his command. I have tried to be conservative by giving the directors the benefit of all doubt. Where the statements were good, I have called them good, although I realized that, in some instances, a professional-camp-booklet-producer may have known his educa-

tional principles better than the director. My comparisons and conclusions have been based on obviously defective statements. It is not likely that the crafts activity will function better than a director's understanding and statement of its possibilities.

One hundred thirteen booklets from all types of camps, located in all parts of the United States, ought to give us an average view of the whole camping field. The booklets represent 66 boys' camps and 47 girls' camps.

Twenty-seven of the total number of booklets did not mention crafts at all and every one of these were from boys' camps. All of the girls' camps included crafts and gave much more space in describing the activity. In other words, almost half of the boys' booklets did not mention manual training, or arts and crafts, whereas the girls' booklets universally acclaimed its merits. Evidently skillful handling of tools nowadays is no more a masculine prerogative than—shall we say—dishwashing is a feminine prerogative.

Twenty-six of the total number of booklets merely listed crafts among the activities by a single word. Add the 27 that did not mention crafts at all and we have 40 per cent of the boys' and girls' camps that are non-committal. The remaining 60 per cent used a

sentence or a paragraph to explain the educational aspects or some other special appeal of the arts and crafts in their respective camps. We will come to some of these appeals presently.

Not one of the 66 boys' camps mentioned the word art in connection with crafts. From this we might suspect that appreciation of art is not to be counted a strong masculine attribute! By the same logic, if the girls swing more and more to masculine pursuits, there will be no art of their day! But fortunately we still find 30 of the 47 booklets of girls' camps taking evident delight in stressing the *arts* of arts and crafts.

I found at least ten different words, compounded or deformed, to convey the idea of arts and crafts: the boys' camps hung closely to the words manual training, wood-working, carpentry, shop work, and crafts; the girls' camps were more than half for arts and crafts, then variations like crafts, handicraft, handicraft, manual arts and "arts-crafts." My personal feeling is that arts and crafts is the best form.

Basketry was common in the girls' camps. As ordinarily done, it is a feeble bit of work. I was surprised to find it in the booklets of three boys' camps. Mr. A. V. S. Pulling once wrote "How many baskets in camp are made



Squirrels, Acorns and Oak Leaves in Copper, from the Arts and Crafts Shop of Camp Kehonka

from meadow willows or black ash? Plenty of craft counselors, I will wager, couldn't pound ash into basket splints and wouldn't know a black ash tree or where to hunt for one. Said counselor buys raffia and rattan, and makes the same kind of baskets that are found in a city shop."

In spite of the fact that directors of girls' camps gave in their booklets the longest and best written accounts of the educational advantages of arts and crafts, it was apparent from the photographs in the booklets that the projects in manual training of the boys' camps were generally more appropriate to camping. I have cut out and mounted the best photographs I could find in the 113 booklets. If a single picture is worth 10,000 words, you may see and judge for yourselves.

(Sets of photographs exhibited.)

Now, may I quote from some of the booklets?

"The boys are given the privilege of learning the very interesting and fascinating art of just being able to make things." I have said art was not mentioned in the boys' booklets. I still say art was not mentioned. I do not grant that "the art of just making things" has any element of aesthetic appreciation in it.

From another booklet: "Basketry . . . and such other novelty crafts in vogue at the moment are taught here." Sounds as though this camp is "keeping up with the Jones's." It is surely true that hundreds of camps are keeping up with the salesmen and saleswomen who flood the mails and besiege our camps with all manner of novelties, nicknacks, packet-crafts, stock designs and ready-cut materials that a three-year-old child could assemble. The motive behind the educational arts and crafts of the camp just quoted is "to keep in vogue with the novelty crafts" of the day.

From another booklet: "The fascinating art of painting on silk is one of the accomplishments which the camper brings back to the everyday world. Not only is a great deal of enjoyment derived from this study, but there are painted handkerchiefs, scarfs, and shawls with which to dazzle one's friends. The painted Spanish shawl which reflects the taste and personality of its creator is especially beautiful." Motive? Dazzle, gloat,—make your friends envious of your accomplishments!

From another booklet: "The boys get a chance to make models for honor display." The motive here is to win public acclaim.

From another booklet: "The incentive of ownership makes them really interested in the work." The motive here is self-centered.

From still another booklet: "The privilege of making a gift for the camp is awarded to the girl who has shown the greatest proficiency during the season and whose work is of the best quality" A motive is well founded if a camper can be inspired to make something for the "camp family," no matter how well done the work may be, but a motive is perverted if the privilege is granted only to campers as a reward for proficiency and superior quality of workmanship. The thought involved here reminded me of a sign on a grocery store that said, "We keep the best butter." The camp keeps the best arts and crafts products. When, pray tell, is the family at home remembered? Notice that the motive "of making a gift for the camp" is in strong contrast with the motive in the preceding quotation in which "the incentive of ownership makes the campers really interested in the work."

At Camp Kehonka we have posted in our shop a list entitled "Motivation of Campers." A camper will look at it and ask, "What does the word 'motivation' mean?" Then she will go back and read the list thoughtfully, and, without further suggestion will often change her project. Following is the list.

MOTIVATION OF CAMPERS

Urge or motive originating from the pre-camp experience or from the camp experience.

- A. Partly prepared projects completed by the individual or group.
- B. Projects wholly conceived, planned, executed and completed by the individual or group.
- C. Projects motivated by
 1. Self-centered interest.
 2. Thought of other individuals. (Mother, father, brother, sister, etc.)
 3. Thought of own camp.
 4. Thought of another group, another camp, the local church, or the community.

I am sure some of you have had the same feeling of futility that I have had upon reading in the camp booklets that such crafts are offered as "tin kan kraft," cement craft, raffia, silk lamp shades, gesso decoration, painted iron castings, china painting, passe-partout, folding paper and wax-craft. The feeling of futility gave way to mirth when I read in one of the booklets, "wall hangings and dainty undergarments are accomplished through batik."

I started out by saying that the isolated activity we call arts and crafts should be scrapped. Indeed, it should unless there can be a shop cleaning and a new inventory made of the educational assets. It would be worth sacrificing the title of arts and crafts in order to stop the out-put of Artless Artisans, and in order to stop the perversion of camp education by paper cut-outs, plastic-paint, iron castings, sealing wax gadgets and hand-painted china. The genuinely campy manual training will still thrive without a title. For, under a special leader, the making of bows and arrows could go into the sports activity; the making of sail boats, paddles and skiffs into swimming and canoeing activities; bird houses into nature lore; bridges into camp craft; tom-toms, drums, marimbas and Pan-pipes into the musical activity.

On the other hand, can not arts and crafts be saved in its own name? Can we not reform the activity so there will be at least 90 per cent virtue in it instead of only 10 per cent? Let us picture an ideal. In our picture is a director who is to organize a new camp; time and money enough are at his disposal to do the best possible job. In due course, the question of arts and crafts or manual training comes up for consideration. What to do with it?

First, the director will make a searching study of the whole field of artistic crafts; will digest all available literature on the subject; will consult authorities in art education and in artistic, practical crafts; will consult educators to determine a nice balance of esthetic manual training in the camp program; and finally the director will fit this training into his whole scheme of educational camping. The art-student-counselor will not be thrown onto his or her own meager resources, nor will the arts and crafts activity be the result of ready-made packets supplied by a leather corporation or a glue manufacturer.

In this ideal picture, I see a fairly long, low, woodsy building, that apparently grew naturally out of the soil and rocks upon which it stands. It is not absolutely rectangular but has in it a few jogs that fit the contour of the sloping ground. It is located in the heart of camp along the shore of the lake. The canoeing and swimming can be seen from here and the view of the distant hills is as good as any view in camp. Of course there is a long porch on the shore side. Large windows all around admit an abundance of light and sunshine. At one end is a curious rough-stone fireplace that will take a four-foot log.

The building is divided into three large rooms. The end room with fireplace has in it a nature-lore museum, a camp craft exhibition, designs and models of the arts and the crafts, some comfortable chairs, tables and drawing materials, and a library pertaining to at least three activities: nature lore, camp craft and arts and crafts. The exhibits, models, and inspirational materials should not be separated and grouped as though they belonged to unrelated, unmixable parts of the camp life but they should be combined and merged and their relationships emphasized.

The center room of this ideal building has work benches for the nature lore laboratory, and for the quieter crafts such as leather or weaving, if a girls' camp.

The third room, connecting with the other two, is the noisier woodworking and metal-crafts shop.

The building and its equipment are to be at the disposal of any individual or group, for any camp project, indoor or out. Arts and crafts or manual training no longer will be merely a rainy-day activity. In a measure, the program may provide a knowledge of primitive crafts, but not to the exclusion of present day processes. There will be neither a "benumbing reverence for the past" nor a frenzied flare for blatant modernism.

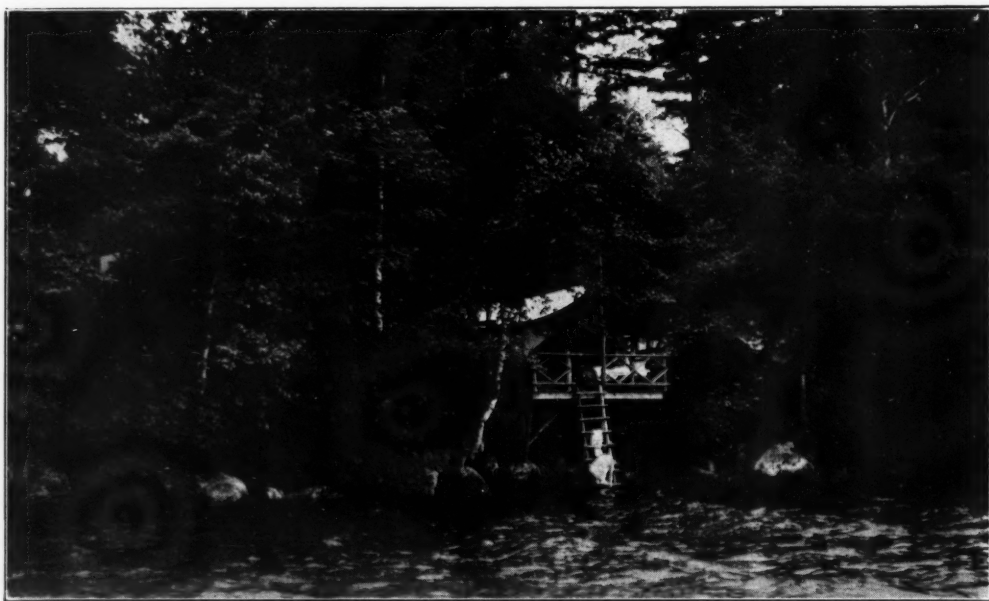
The ideal building, by its setting, equipment, atmosphere and intent, will allow campers to enjoy tinkering just as some men and women enjoy tinkering at the work benches in their own homes; it will invite campers who may wish to pursue uninterrupted a single artistic craft; it will serve as the work bench or tool shed of those campers who are interested in some outdoor project; it will serve as the base of operations or starting point for a nature lore group in making bird houses, rustic flower holders,

terrariums, spatter prints and cages for pets; it will serve a forestry group in making a tree house, a collection of wood specimens, or bowls from burls; it will serve the camp craft group in making a shelter, a bridge, pack baskets, sheaths for ax or knife, bows and arrows, and fire sticks; it will serve the pageantry group in making Indian regalia and other properties; it will serve even the swimmers and canoers in making paddles, flutter boards, sail rigging, a sea horse from an old log or a sea-going skiff; and so on and on, it will serve any and all other activities. The list of projects in each could be enlarged endlessly.

A book could and should be written about the new viewpoint of the counselors who are to work cooperatively and reciprocally in this ideal center of activities. But from this glance at the ideal center, you have already imagined its more comprehensive meaning. It suggests that arts and crafts should shake off the misfitting novelties and gadgets and ready-made-packets; that it should extend outdoors, beyond the four walls of the shop; that it should be integrated into, and coordinated with, all the camp activities; and that it should make a positive, appropriate contribution toward known educational objectives of the camp community life.

Questions asked by A. Cooper Ballentine in connection with "Artless Artisans"

1. Do you know some of the native materials available around your camp, such as burls; clay; rush; willow, ash and oak splints; vines; dyes; and useful woods?
2. How many books have you for nature lore? How many for arts and crafts that apply to outdoor activity and to an appreciation of art in nature?
3. There are men who are international authorities on art education and on arts and crafts. Why not seek them to speak at our meetings?
4. Prof. Goodwin Watson has said "Education should adhere to the main functions of living: health, work, play, friendship, home life, government, religion." Can you tell why you have chosen basketry, or weaving, or carpentry rather than some other craft as contributing most to the main functions of education in camp? Given a definite objective in camping, do arts and crafts fit, and, if so, what are their relative educational values? They are not all equally good.



The Tents at Camp Kehonka Do Not Toe the Military Mark

THE EDUCATIONAL BACKGROUND OF ARTS AND CRAFTS IN CAMP

Arts and crafts, to be justifiable in camp, must contribute confluent with the other activities toward the specific objectives in the camp purpose. Hand training should not be a detached sort of occupation but should be a closely correlated part of the community life of the camp. In other words, an educational experience in another activity or combination of activities usually can and should be imparted along with the hand training of arts and crafts. Also there should be at least enough emphasis on the "arts" to assure always a resulting achievement that is a pleasure to behold; and an inclusive enough meaning of the "crafts" to take the campers out into the open. This generalization admits the casual job, as well as the more specialized artistic projects.

Of all the training in manual skills, and "the learning by doing" associated with the idea of objective education, training in hand work is of major importance. The hands must be trained in order to meet the infinite demands upon them to match their skill with the mind. In the now more or less stabilized—perhaps too stabilized—philosophy of camping, the accepted activities yield greater values educationally when the campers have a chance to use their hands.

Hand work, however, is nothing unless it is of a quality that conveys pleasure to some one. The higher the standard of workmanship (taking into account simplicity, utility, design, form, ornamentation, color, etc.), the greater the experience of pleasure from the product. It might be well to check here a suspicion that this is leading us into hyper-aesthetic assumptions. What is really meant, is not that a wooden spoon whittled to stir the slumgullion on a hike need be laboriously carved and decorated, but that even such a commonplace implement can be made by trained hands, without undue effort or expenditure of time, in such manner that its very simplicity will enhance both its utility and appearance. Apply this same idea, as our colonial forefathers did, in all hand work and add if you wish, as they did, appropriate, simple ornamentation. Then you understand the simple standard of quality that respects above all else utility and bespeaks good taste. Also, you understand the meaning intended here of increasing facility, sat-



Weaving, Leathercraft, Metalcraft and Masks,—Products of Arts and Crafts at Camp Kehonka

isfaction and pleasure that come with skillful, though simple, workmanship. This meaning of workmanship is synonymous with craftsmanship in our enlarged realm of arts and crafts in camp. "A craftsman is one who does a job better than most people consider worth while."

A few examples will suggest the correlation of arts and crafts with other activities. The hands of musically-inclined campers, besides being nimble and accurate on strings and stops, will reproduce primitive musical inventions; the hands in pageantry, aside from expressive gestures, will create imaginative, symbolical and model properties; the hands in nature lore will sketch floral segments, make experimental apparatus and mount specimens; and the hands of woodcrafters will whittle cookery aids, and improvise shelters and temporary woodsy furniture. Name any other camp activity and you will find that arts and crafts will serve to good advantage. And in all of them, the more skillful the hands, the more quickly the quality of work will bring to the campers, a glow of satisfaction and—though they may not recognize it at the time—a degree of aesthetic pleasure.

Progress in objective training is largely, if not entirely, neutralized when the arts and crafts counselor inspires a camper to do a good job on a pair of bookends and then the trip counselor lets him get by with a slovenly bit of work in making a kettle hook or a lean-to. To have encouraged skill on the part of the camper in the latter kind of work that is more intimately associated with his every-day life in camp, undoubtedly would have been the more impressive lesson.

Youth has in mind speed, fun and satisfaction for the moment. This fortunate at-

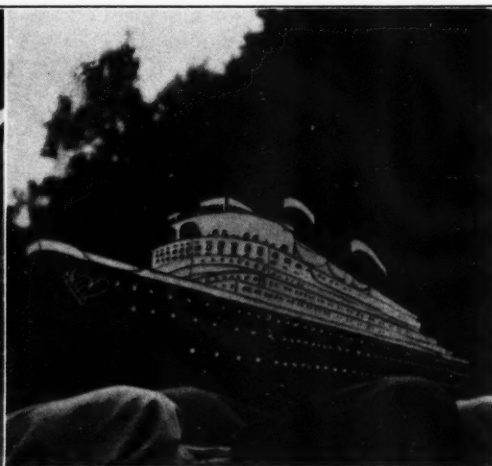
titude should be kept alive. In our guidance we should demonstrate that with a little more care and skill they could have had their fun and satisfaction in a larger measure and usually more surely and quickly.

The parents want their children to have all the fun that is going, of course, but more than that they are expecting the camp to fulfill its educational promise. How would you reply if, during an interview, a parent suddenly asked, "What is the particular significance of all this arts and crafts in camp?"

I have read and heard, as probably you have, the answer of some directors: "To keep the boys (or girls) occupied on rainy days and to give them something to do occasionally that is less strenuous than field sports or swimming." Reasonable enough, but only a feeble start toward an explanation. Better to have reached down to the basic reasons than merely to have skimmed the surface of incidentals!

The outstanding success of the camps has been due to the fact that training in all the activities has been based on fundamentals of objective education. Arts and crafts function completely in harmony with these principles which were expressed as far back as 350 B.C. Aristotle stated then that a learner can understand and appreciate work only by actually executing it, otherwise he cannot learn. Comenius wrote that objects themselves must be studied, and not just abstract accounts of them. Froebel supported the same principle. He wrote, "There shall be no impression without expression."

William James, in his talks on the psychology of teaching, enlarged upon this dynamic method of instruction as contrasted with the static, and even carried his illustration right into our own subject of arts and crafts. He said, "There can be no reception without reaction, no impression without correlative expression. . . . An impression which simply flows in at the camper's eyes or ears, and in no way modifies his active life, is an impression gone to waste. It is physiologically incomplete. It leaves no fruits behind it in the way of capacity acquired. Even as mere impression, it fails to produce effect upon the memory; for, to remain fully among the acquisitions of this latter faculty, it must be wrought into the whole cycle of our operations. Its motor consequences are what clinch it. . . . The most colossal improvement which recent years have seen in secondary education lies in the introduction of the manual training schools; not because they will give us a people more handy and practical for domestic life and better skilled in trades, but because they will give us citizens with an entirely different intellectual fiber. Laboratory work and shop work engender a habit of observation, a knowledge of the difference between accuracy and vagueness, and an insight into nature's complexity and into the inadequacy of all abstract verbal accounts of real phenomena, which once wrought into the mind, remain there as life-long possessions. They confer precision; because, if you are doing a thing, you must do it definitely right or definitely wrong. They give honesty; for, when you



The Train and Ocean Liner Were Kehonka Projects in Connection With Many That Were Necessary to Take the Director on "a Trip Around the World" as a Birthday Surprise

express yourself by making things, and not by using words, it becomes impossible to dissimulate your vagueness or ignorance by ambiguity. They beget a habit of self-reliance; they keep the interest and attention always cheerfully engaged. . . ."

These pioneers in education help us in summing up the advantages of arts and crafts in camp.

If wisely adapted to the unique environment of camp, arts and crafts—

1. Satisfy a natural impulse for activity and an inherent desire to create.
2. Correlate thought and action.
3. Engender a habit of keen observation, precise thinking and orderly procedure.
4. Set up standards by which the individual can judge effort and workmanship, and the intricacies and limitations of tools and materials.
5. Develop an appreciation of the relationship between utility and beauty, and the merits of hand-made and machine-made products.
6. Establish a habit of worthy activity by pleasurable experience gained while seeking, mastering and achieving.
7. Open new paths and point the way to hobbies for latent talents.
8. Strengthen resources for legitimate use of leisure.
9. Fit between relaxation and strenuous activity to balance the program, especially desirable on rainy and exceptionally warm days.
10. Facilitate emotional adjustment—self-reliance and self-confidence discovered or restored.

What activities can offer a more imposing list of advantages to justify their existence in educational camping? Possibly you have just thought, as I have often thought upon reading a list like this or upon hearing counselors and directors talk about their respective specialties, that the claims and educational advantages of each sound almost identical for all. Well, does not that very thought prove the point that the several activities should be more carefully correlated and harmonized into a more normal experience that avoids duplication of educational effort and avoids the bewildering and breathless rush of campers through an over-strenuous, artificial program of detached, scheduled activities?

SUBTLETIES OF THE CAMP ENVIRONMENT

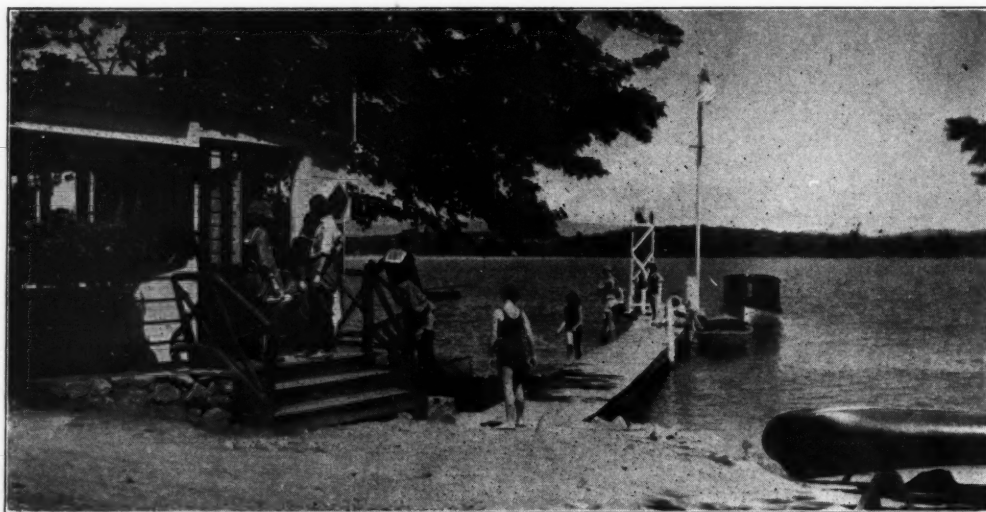
"Environment is the strongest and most persistent of all teachers." Impressions, and correlated expressions, originating in the camp environment, will modify the camper's attitudes, habits and actions of his later life. The greatest influences and their immediate details usually are anticipated and controlled in the management and program of the camp. But camp directors who rest contented at this point lose sight of countless subtleties which, taken collectively, have a greater effect upon youth than many a major influence. It is well to remember that early impressions are the most potent and enduring. Furthermore, while youth may not fully appreciate appropriateness, they are keen in discerning inconsistencies.

Every principal influence in camp is surrounded by countless, related subtleties ranging from the obvious down to the obscure. To overlook a part of this interdependent system is to detract from the effectiveness of the whole. Education or character training succeeds insofar as it is effective in *all* of the integral impressions upon the camper, and the responsive associations within him. Directors often fail to see, or else neglect the connection between the principal impressions and their all-pervading subtleties—those incidental happenings that either support or weaken the principal impressions, and those incidental bits of construction and equipment that either harmonize or clash with the principal impressions.

The ultimate worth of a camp will depend upon what is done about these incidentals which show up everywhere—in the alterations of the natural setting, in the example of the personnel and in the man-made conveniences.

Considering alterations in Nature's handiwork, any intrusion upon fields and forests that have the essentials for a camp site, is not easy to justify. The massacring of trees, blasting of moss-covered rocks, and wholesale clearing of ferns, ground-pine and undergrowth constitute a desecration of the first magnitude. With them go subtleties of Nature that would nourish body and soul. Great discretion and care must be used if Nature's store of gifts are to be conserved and kept replete for the camper.

The camper who breathes the clear air, scented now and then by sweet fern, pine,



The Metalcrafts Shop and a Separate Building for the Weaving at Camp Kehonka Are Centrally Located

balsam, fallen leaves, or the salty sea contrasts this with dusty, smoky, murky city air, and learns differences that subtly carry him to new heights physically and spiritually. To the songs of birds, to the whistling wind through the tree-tops, to the rhythmic rippling of the lake waters, or to the splashing of the ocean waves, the camper's soul responds with sympathetic vibrations of a widely different tone from his response to the roar of rushing subway trains, or to the resonant rumbling of a big city. All of this belongs to the modern art of living. But an appreciation of the subtle differences creates a desire for the truly richer values in life.

The ideal camp setting shows healthy, natural, indigenous growth and not contrasty changes in the landscape. However, a jungle growth full of dead wood is not particularly inspiring. It should be cleared up reasonably, but not so as to leave desolate spots and barren, dusty or muddy floors under a canopy of over-pruned trees. Camps that aspire to artificial groves, trimmed lawns, formal gardens, delphinium hedges, circular driveways and concrete bird baths, have an "awful" handicap when it comes to instilling the subtle virtues of simple living.

As for the camp staff, it will display no artificialities in complexions and over-pruned eyebrows! On the contrary, it will exemplify true, exuberant health, resulting from well-regulated living. Subtleties of personal appearance in clothing touch aesthetic sensibilities and need not be ignored by any one in

camp beyond reasonable freedom in work and play. The diminutive camp costumes these days require extra special planning in design and color to avoid careless, slovenly habits. Certainly the counselors here again should set the example, but they are often more difficult to control.

Subtleties of material things in camp are less elusive and uncertain than subtleties of nature or of happenings or of personalities. We have the advantage with things in being able to design them at the outset to fit in perfect accord with our camping ideals. Rustic, woodsy construction, if not cut up into gingerbread patterns, blends best into a woodland setting.

Have you ever observed how some architects and landscape gardeners of well-earned reputation, ingeniously, and yet quite simply, place a country home entirely at ease in its surroundings? The house fairly seems to grow out of the soil or rocks where it is located. This fundamental principle of harmony was never considered when many camp buildings were planned. Consequently subtleties run wild through misplaced, mongrel, camp architecture.

The army necessarily conforms to utilitarian dictates and aesthetic values are not considered in war. To lay out an army encampment, a clearing is made and the tents or barracks are lined up with military precision. This traditional army camp plan still carries over to an amazingly monotonous degree in our present-day camps for boys

and girls. Tents and shacks, standardized in identical form are aligned in invariable intervals. Even the interiors cannot be distinguished in ten, fifteen, or twenty of a kind. Are identical units, evenly spaced, the only way to orderliness? Or will the imagination of the camp director allow some individuality and variety in the arrangement of shelters that makes them blend harmoniously into the natural camp setting, and makes them appear to grow there under the influence of distinctive traditions?

Why not try two or three tents in unusual locations, possibly elevated somewhat like a tree-house? It can be done safely. Why not add a rustic porch to another tent at the edge of the lake? And why not try a tent of a different size and shape to fit into a niche among the trees?

Shacks and cabins lend themselves most readily to unique construction, yet they are most commonly standardized. It seems a great loss when they can be so interestingly and beautifully molded into the setting of the terrain, rocks and trees. Furthermore, the types might well conform to local traditions. Has it ever occurred to you that many camp buildings are drab and colorless inside and out? Color is important, whether underdone, or overdone.

By what subtle aesthetic principle is exposed concrete justifiable in camp? In some of our best camps you see concrete walls, sidewalks, steps, well-enclosures, and exposed concrete foundations and pillars; you see, also, such incongruities as fieldstone and log cabins erected on exposed concrete foundations. Why not all rough fieldstones or some other consistent, harmonizing material from foundation to roof? In the case of log cabins, why not stop the concrete four inches above the ground and continue from there with log posts? And is not a rock wall, bound together by inconspicuous cement, more appropriate than a city-looking, concrete wall?

Pine logs, bark removed, but with short knobs of limbs remaining for more rustic appearance, can be worked into buildings in the place of heavy sawed timbers. For years at Kehonka we have used rustic railings. We have found that with the bark on, gray and white birch, pine, balsam, spruce and maple rot quickly when exposed to the weather, especially in nailed joints and in the perforations made by the borers where moisture lingers. Rustic work out-of-doors done in

these woods requires replacement usually in three to six years. In pine woodlands there are generally quantities of small pines that have lost in the race for light, and have died standing. These trees are not worth much as firewood and should be removed to improve forest growth. With bark removed, and stained, they are as lasting as new lumber, and are splendid rustic material for railings, supports, table legs, furniture, etc.

The woods are full of pine and maple, freak twists and curves that add unique touches to camp construction and serve continually to tell a subtle story of forest life. Such pieces may be used in railings, furniture, supports, brackets, candleholders, doorhandles, and latches. An expert campcraft counselor will tell you many uses for special twists and crotches in camp cookery.

For permanent outdoor slab construction, the bark should be removed, but leave some of the knotty projections. Slabs applied vertically are useful instead of lattice beneath the building to hide foundation work. Slabs being waste material, cost relatively nothing, but it takes time to properly peel and trim the edges so they are more nearly parallel. Ordinarily slabs come from the mill in 4-ft. lengths. Applying the slabs vertically above and below a small peeled pine tree running horizontally slightly above center, gives a pleasing log-cabin effect. Cheap boards and roofing paper may be laid under slabs for a more weatherproof construction. Longer slabs for walls of buildings may be prepared especially at a mill. Slabs can be preserved and colored by stains mixed on the site to harmonize with the woodsy surroundings.

Waney-edge, planed-surface boards of varying widths lapped like clapboards make an interesting outside wall. Waney-edge, rough-surface, boards are sometimes used but they absorb a tremendous amount of stain and it is a time-consuming job to apply it. Furthermore, a rough-surface board does not show the pleasing effects of the grain in the wood.

When a big tree dies and has to be removed at Camp Kehonka, it enters into a new existence in the form of split log benches, or upright log chairs by hollowing out the back. Sections of logs with smaller tree legs make fine rustic stools. Split logs mounted on fieldstone supports make rugged tables for out-door cookery.

Woodsy simplicity should be the rule in

planning the limited work in the out-of-door chapel, the council ring, amphitheater, sunset circle, meditation nook, and shelters. These camp features should appear, as far as possible, to have come into existence by Nature's own growth. Weathered rocks and woody materials should be used in the limited construction that may be necessary. Also, fireplaces, the living room, the camp library, and even the storage buildings are all eligible for the attention of an experienced camp-nature-artist who can avoid conflicting, distracting types of construction that neither agree among themselves nor with the natural beauty of the camp.

Concrete steps as an approach to a camp lodge are doubly jarring to a true lover of camping, and the white glare from electric lighting fixtures is repulsive to him. The right kind, the campy kind of construction, appurtenances, furnishings and equipment all make subtle contributions toward the ideals of educational camping. The inconsistent, discordant kind are sometimes so alarmingly incongruous that they belong in the front rank of deleterious influences.

In the lodge at Camp Kehonka for thirty-one seasons, only the soft light of many candles has fused with the warm yellow glow from the fireplaces. Even by day, the new candles in colonial, brass and wrought iron candlesticks are pleasant incidentals in the lodge furnishings.

On the porch of the lodge at Kehonka, in a conspicuous place where the campers pass many times daily, hangs a large rustic frame that holds a quotation spritely illustrated. It reads.

"The days that make us happy, make us wise."
—John Masefield

Then, in a few days another appears:

"The longer I live, the more my mind dwells upon the beauty and wonder of the world."
—John Burroughs

Other quotations follow from time to time.

By the door of one of the two arts and crafts shops at Kehonka, hangs a white birch frame containing an illumined scroll (by Lucy W. Peabody). The campers pause from their work and read:

"A boy of twelve in old Jerusalem one day realized he had reached the age when he must think for himself and make decisions. Without false ideas of independence, he went back to his home and workshop . . . he began that day to live his own life and to make plans for helping the world . . .

The history of his life is printed in four hundred languages. Kings and emperors, presidents and judges declare this to be the greatest of all books. Thousands of magnificent buildings have been erected to him—abbeys, cathedrals and churches. Our greatest colleges are dedicated to this poor boy who never went to college . . . From his life and death, painters, poets, orators and musicians have gained their highest inspiration."

DO YOU KNOW:

That Professor Cizek said, "For decades scholars have been seeking the origin of art in distant lands and in remote ages. Some have reverted to the pre-Raphaelites, to Greek archaists, to China, Sumatra, the Sudan or prehistoric negro tribes. These savants have gone about their tasks as though the primeval source of art were to be found buried along with Egyptian Kings at Luxor. But our search led us to our own threshold. We discovered to the amazement of the wise old pedants, that the land where art was born is in the country of children."

That James Handy said that art ought not to be "an esoteric conception reserved for the gods on high Olympus, but that the paper on the wall, the vase on the table, the front door and the back gate are ugly or beautiful, give happiness or distress to the mind, and are proper things to concern those who are educating the generation."

That Max Planck, Professor of Theoretical Physics at the University of Berlin, wrote: "This world faces us with the impossibility of knowing it directly. It is a land of mystery. It is a world whose nature cannot be comprehended by our human powers of mental conception, but we can perceive its harmony and beauty as we struggle towards an understanding of it."

That Dr. Frank Crane said, "Most of us are sensitive to our surroundings. Beauty cheers and ugliness offends, and the love of beautiful things is entirely without regard to their cost."

"We may have to be poor, but none of us have to live in ugliness."

"I will not pass my days with unspeakable wall paper, nor with a chair and cupboard that shout to me every time I look at them, the gospel of commonplaceness, cheapness, and drabness."

"Don't tell me you can't help it and you

(CONTINUED ON PAGE 18)

A HEAVEN SENT GIFT

or

Qualifications of an Arts and
Crafts Counselor.

Camp directors agree that all effort should be given to develop richly those activities which can find fullest expression in the camp environment; and also it is a self-evident fact which needs no elaboration that the success of a camp depends largely upon the quality of its leadership—the director with his assistants, including the culinary staff. Should the leaders of the various activities be well-trained, skillful and have all the attributes of a fine personality, their efforts would be without spark and the results ephemeral unless behind them stands a director, understanding and willing to make a contribution to each activity, if only as a frequent observer.

On the other hand, the director in obtaining counselors should select those who have not only the necessary qualifications but who are attuned to the director's own emotional demands. If there is not this deep, underlying sympathetic en rapport between director and counselor, an unrest, a confusion and bewilderment in the particular activity is occasioned that will neutralize its best success and influence. This unrest will gradually disturb the camp morale and become a source of real harm.

The arts and crafts counselor for the finest success should possess certain sterling qualities in common with all individuals wishing to enter the camping field whether in the counselor group or in the culinary department or in the position of director.

Now the young souls who arrive at the gates of our camps are eager with rampant curiosity, their minds are open and receptive to every influence. They have a trustfulness that here at last is a world for them, youth's own world, free from restriction of schedules, free from constant adult direction. They are expectant for the new companionship which is to include those fun-loving, adventurous young counselors about whom so much has been written in the camp catalogues. The hopes and expectations of these "whimsical, ingenious, lovable, mischievous" young individuals must not be shattered. These boys and girls must not be driven to close the doors of their souls now so invitingly open to all impressions and influences.



At the Crossroads Near Camp Kehonka. The Campers Helped to Prepare This Goose for a Camp Party. The Next Season the Campers Helped to Put It on Wheels So It Could Participate in the 4th of July Parade in the Wolfeboro Community

At once they should find satisfaction and joy in the happy welcome given by the camp leaders. These leaders should be examples of radiant health, personal neatness and unfailing courtesy and should be sincere in their hearty anticipation of the new friendships. For the campers these first impressions, pleasing and delightfully like their own keen anticipations, are deep. As days pass, substantial attitudes and habits to be carried over to adulthood should be established under the continued companionship of these well chosen counselors who should greet each day with ardent zest, who should carry off the simplest tasks with joyfulness and good humor, who should love growing things, boys and girls, trees, flowers, birds, puppies, kittens—yeah, snakes and spiders!

The campers always should be aware of and should enjoy the camaraderie and mutual interest that binds together the counselor staff. This staff should constantly strive to present an example of a family working harmoniously together, though the members have various interest, pursuits and differing ideas. The qualities, attitudes and healthful mental habits desired in campers must be possessed by the leaders. Children are easily affected by adult attitudes. The camp family lives closely for nearly nine weeks and there is a constant unbroken subtle influence flowing from counselors to campers.

The task before the arts and crafts counselor should be one of great delight. Girls and boys love to make things. This fact sends forward the activity with a good start. If the counselor has a bountiful supply of energy, interest and patience, he cannot do otherwise than minimize the errors of his craftsmen and demand and seize upon their best efforts; also he will not allow discouragement to lead them astray. Youth gives back to those who guide them what they feel intuitively is demanded and expected from them. Take care! Children are "fresh from the hands of God," as Hoover says, and hence in closer touch with the souls of adults than with their words. Beware! Children are not misled by foolish subterfuges, silly reasons, cheap platitudes, smooth-flowing phrases! The arts and crafts counselor we are discussing is conscious of this truth. He grasps and realizes the importance of his responsibility.

The counselor has of course accepted camping as an educational experience and has a practical understanding of the causes of the many behavior problems he will encounter and should be well prepared to aid the youngsters in their adjustments, social or otherwise. His watchful eye and keen intuition should grasp the many opportunities for emphasizing the fundamental rule that each and every one of us has a responsibility for group comfort, happiness and satisfaction.

By an enthusiasm for his job the counselor should arouse a like enthusiasm that will enable the campers to hurdle any difficulty arising as they function freely and joyfully along creative paths. The counselor should never drive, but should guide a camper onward, always holding fast the necessity of strengthening the camper's power to think and act creatively, and of firmly establishing the belief in himself that he can master untried situations.

Great effort is expended upon children inarticulate with teeth, tongue and lips. The same amount of patient effort should be given to those who are inarticulate with their hands. Connecting communication between eyes, brain and hands should be made and the spirit freed for new and pleasing efforts. The task calls for patience, ingenuity and skill from the counselor, and the results in most cases warrant all the strength and energy expended.

The counselor should be constantly aware

also of the shy, the fearful and the uninterested camper who frequently brings discomfort to his companions and enjoys the resulting reactions. These young persons are in need of satisfying outlets for their thoughts and energy and should receive particular attention. Astonishing as it may seem, many of these campers needing this exceptional attention and care, who stood always outside the groups and walked alone, have been found to possess a decided bent and a substantial ability for arts and crafts that in the regular winter schedule had found opportunities for no expression. Under the guidance of the understanding counselor they have acquired a sense of their own capacity and established a self-confidence which leads to courage and endurance to sustain their efforts. Unsatisfied, insecure and miserable, no longer do they slink fearfully through their days, but are happy, resourceful individuals ready to meet emergencies and new situations and their souls are not driven to bay by self-depreciation and fear.

As the nature counselor should lose no opportunity to satisfy and to keep alive the wonder and curiosity of the child, just so the arts and crafts counselor, for "a spark of curiosity may touch imagination into flame and creative imagination lifts mind and soul as high as it can go." No urge to creative expression should ever be thwarted however crude the result may be. Step by step the camper should be led to recognize a high degree of excellence of design and performance.

The arts and crafts counselor should have a sensitive awareness and appreciation of beauty in the camp setting. His love and enthusiasm for beauty finds response in the campers. Sincere enthusiasm is contagious. To discover ways of adding to the natural charm of the camp should be one of the group projects of the shops: seeking interesting and strange roots and branches for railings, seats and tables; adding a bit of color here and there; placing at unexpected spots stones in which an imaginative mind sees curious designs. If the counselor shows a sensitiveness to beauty, an awakening to its enjoyment will follow in the campers sure as the day follows the night. There is an unrealized amount of deliberate as well as unconscious imitation resulting from our relation with those we respect and admire. The craft counselor may have many or all desirable qualities with the ability to teach his craft and he may see beauty where beauty is

(CONTINUED ON PAGE 34)

QUALITIES AND TYPES OF ARTS AND CRAFTS IN CAMP

Dancing, pageantry, music, photography, campcraft, nature lore, sketching and arts and crafts are some of the typical camp activities that include training in esthetic appreciation and manual skills. They should be combined in a unified plan that would correlate the work so similar in purpose and the arts and crafts work shop should be a "laboratory" for these activities. All of the camp, the surrounding country, the nature trail, the nature lore museum and the amphitheater should be sources of ideas for projects and designs.

Arts and crafts should not revert to primitive or even to early colonial processes unless some special advantages result for present purposes. The old order and standards in handicrafts should go the way of hoop skirts and high bicycles, since "The more securely the actual present is enshrined in a work, the greater will be its value for eternity." Arts and crafts in camp are at their best when they serve or reflect the present-day camp life.

Furthermore, craftsmen must progressively accept the challenge of the mechanical era by continually blazing the trail into higher plains of excellence—in form, design, color and workmanship—where the machine may ultimately follow but cannot at the moment compete. A false value should not be attached to an article in the claim that it is hand-made if it could have been produced by machine just as well or probably better in much less time.

Too much of the so-called arts and crafts work commonly seen in our camps, sad to relate, is not artistic and shows very poor technique in comparison with similar articles made by mass production at a cost often lower than the bare materials used and wasted in the hand work. Consider not only the campers who acquire false values but, also, the homefolks who pay for, and pretend to be happy to receive as gifts, these extravagant monstrosities.

Greater educational advantages in creative work can be derived from justifiable handicrafts bearing qualities that place them above the machine, such as being more useful, substantial, enduring, appropriately designed, or more pleasingly decorated, or when they show more character, personality,

or more artistic preeminence than the same type of machine-made articles.

In the arts and crafts shop there should be available an abundance of reference material such as art books, art and design periodicals, lists of projects, and patterns and models by way of suggestions, not to be copied and duplicated. Designing and adaptation of design are facilitated by this abundant reference material. Possibilities of adapting this material to camp projects and the relationship of the material to the natural beauty around camp should be pointed out by the leaders.

Designs at Camp Kehonka are derived mostly from tree, plant and animal forms, not by realistic duplication but by original adaptation. While the natural surroundings are emphasized as a source of design, all designs need not evolve from natural forms. This freedom of choice brings to the shop a camper who may have her heart set on making some particular object, although it be uncampy. Thus, voluntarily she starts. Then her taste and technique are developed by observation of what others are doing and by the traditional spirit and atmosphere of the shop.

Ready-made designs, ready-cut materials and half-manufactured, packet-crafts are assiduously kept out of Kehonka. The camper must create a design or adapt one that can be applied in an original manner and she must prepare and shape her own materials. Kehonka campers are encouraged to put their own best efforts into the work from beginning to completion. They would tell you of their temporary disappointment in discovering that instead of a piece of work being completed, as they thought, the hardest part was yet to be done. This extra finishing touch represents the difference between a "good enough" job and one that shows determined and superior craftsmanship. This kind of superior achievement that approximates perfection for the campers, infuses self-confidence and begets better effort.

Aesthetic activities like dancing, music, arts and crafts, etc., are not part of the camp program to develop budding Beethovens and Rembrandts but to cultivate, among other things, good judgment and good taste—all to the end that today "life itself may be rich and full of beauty in its harmony, its purposes, and its ideals." Through these activities campers grow to realize that beauty is at hand and not set apart out of reach of their everyday lives.

Suggestions of Individual and Group Projects Correlating Arts and Crafts with other Camp Activities.

Campcraft, Woodcraft and Forestry.

(With consideration for forest protection and growth)

Birch bark construction: Canoes, waste baskets, shelters.

Bowls from burls.

Bows, arrows, targets.

Bridges, log cabins, lean-tos, shelters, tree houses.

Campy rustic work: Furniture, split-log tables, sectional log stools, chairs with hollowed backs, curved and crooked branches and tree trunks used in making handles, latches, clothes hooks, brackets, braces, railings, candle holders.

Cookery equipment, fire lighting sets, outdoor fire-places.

Leather sheaths, belts, moccasins, map case, compass case.

Pack baskets, food baskets.

Single tree specimen mounting (cone, needles, bark, wood).

Wood sample collection.

Music.

Making primitive instruments: Bells, drums, flutes, gongs, marimbas, Pan pipes, string instruments, tom-toms, whistles.

Nature Lore.

Cages for brief observation of animals, and housing for pets.

Experimental apparatus.

Mounting collections and specimens.

Plaster casts of animal footprints, leaves, shells.

Rustic bird houses, feeding shelves, bird baths.

Rustic flower boxes, small twigs or branches strung on wire near top and bottom to form a flower pot covering like a circular stockade.

Spatter prints.

Star charts and chart observation box.

Terrarium.

Pageantry.

Biblical plays, shadow plays and other stage settings.

Costuming, masks.

Council ring properties.

"County Fair," camp exhibits, horseback riding, "Merry-go-round and ferris wheel."

Indian regalia, Indian village, teepees, tom-toms, totem poles symbolical of camp traditions.

Marionettes and puppets.

"Village circus."

Water pageant.

Swimming and Aquatics.

"Barrel pole," flutter boards, making and painting paddles, paddle rack, sea horses, swing over water, water wheel.

SUBSTANTIAL ARTS AND CRAFTS

Commonly Found in Camp

Basketry.

Bird houses.

Bows and arrows.

Block printing: Lino-
leum, Ruboleum, Wood.

Bookbinding.

Caning and seat weaving:
Reed, rush, shaker,
splint.

Indian craft.

Leathercraft.

Masks: Modelling, cast-
ing, and papier-maché.

Marionettes and puppets.

Metalcrafts: Brass, cop-
per, pewter, silver and
wrought iron.

Modelling in clay.

Pottery.

Sketching, designing:
Mapping and painting.

Rug making: Braided,
crocheted, hooked.

Weaving: Hand loom
weaving, Foot power
weaving, Card weaving
and braid weaving.

Wood modelling.

Wood carving.

Wood working: Aero-
planes, kites, boats,
ship models, furniture,
rustic work, paddles,
toys.

ADDITIONAL ARTS AND CRAFTS

Found in Camps

Artloid (celluloid).

Artistic sewing.

Batik dyeing, tie-dye.

Bead work.

Bookplates.

Candle dipping.

Cement craft.

China painting.

Cord tying.

Crocheting.

"Decco Art" (paint float-
ing on water).

Decorating ready-made
wooden articles.

Embroidery.

Etching for printing.

Gluecraft.

Jewelry.

Decorating ready-made
lampshades.

Mosaic weaving.

Needle work, needle
point, mending.

Net darning, net weav-
ing.

Painting iron castings.

Paper folding.

Pine needle baskets.

Plastic relief paint:

"Dur-esso," "Gesso,"
"Reliefo."

Raffia.

Root weaving.

Russian Filet Weaving.

Soap making.

Soap carving.

Spinning.

Stenciling.

Tile weaving.

Tin work.

Waxcraft.

DO YOU KNOW:

(CONTINUED FROM PAGE 14)

can't afford it and all that. Whoever loves beauty acquires the beautiful.

"The soul spins its own web, secretes its own shell, and blessed are they that hunger and thirst after beauty, for they shall be filled.

"My bookcase, my pen, my rugs, and my lamp talk to me every day, and I want them to say something worthwhile."

That in a thrilling book of photographs showing "Art Forms in Nature," Karl Nierendorf wrote: "Nature, in its endless monotony of origin and decay, is the embodiment of a profoundly sublime secret . . . We are witnesses of the fact that modern youth is rising up in revolt against merciless materialism and intellectualism, dictated by the rapid progress of our time, and is returning to Nature with elemental vigour."

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|---------------------------|----------|------------------|
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| Art Simplified | Lemos | Prang |
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| Light and Shade | Cross | Ginn |
| Line, An Art Study | Sullivan | Scribner |
| Making Water-Color Behave | O'Hara | Minton, Balch |
| Pencil Drawing | Kock | Prang |
| With Pen and Ink | Hall | Prang |

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- | | | |
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- | | | |
|--|---------|--------------|
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|-------------------------------------|-------------------|------------------|
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THE CAMPING MAGAZINE

The Official Journal of the
Camp Directors Association of America

Vol. V April 33 No. 5

25c per copy \$2 per year

Entered as second class matter December 8, 1932, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Subscription included in membership in Camp Directors Association of America.

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EDITORIAL COMMENT

THE CAMPING MAGAZINE felicitates the outgoing administration upon its achievements and greets the incoming officers with earnest good wishes and highest hopes for the future.

In view of the events and general conditions of the past year, the results within the C. D. A. A. are a notable tribute to the personality and to the wise and constructive policies of Miss Welch and her associates. Through their efforts, in which we hope and believe the CAMPING MAGAZINE had no insignificant part, a renewed spirit of understanding and cooperation was aroused and developed in camping circles throughout the country, and sectional groups as well as individuals both within and without the Association came to see how true it is that unity can bring strength, and how much friendly cooperation can achieve. In spite of the terrible economic upheaval around us the C. D. A. A. has come through stronger, more vital

and more truly unified than ever before in its history.

Since Miss Welch found it impossible to continue as President, the Association was extremely wise in its selection of Major Purcell, the able and dynamic Secretary-Treasurer during the past year, as her successor, and extremely fortunate in his willingness to serve. The task which lies before him is no simple one. Much of the accomplishment of the past year was due to his energy, vision and understanding, and the Association is assured of the continuance of the policies which he had so large a part in forming and developing.

A strong and widely representative group of officers and Executive Board will serve with him—and if we may be permitted to indulge in prophesy, we foresee a year of further and rapid advance in the development of a strong, constructive, unified national association, planning for and effectuating in many directions the highest and most constructive interests of educational camping—serving the interests of no single group, but constant in its program of unifying all groups interested in the principles underlying the educational program for the camp—Directors, Counselors, Executives and Administrators in private and organization camps alike. In all camps and to all camp educators the fundamental principles are the same, and it should be the basic purpose of a professional association to further such fundamental principles until they shall become universally recognized and operative.

THE CAMPING MAGAZINE is, we believe, and should become increasingly so, an important factor in the development of Educational Camping. As has been previously pointed out in these columns—but it cannot be too often or too strongly stressed—camp leaders from all sections of the country cannot ever all come together for discussion, but we can all come together through the columns of our Magazine. Believing as we do and as we have already pointed out that the fundamental aims and purposes of all educational camps, long or short term, private or organization, are the same, it must be the policy of the Association mouthpiece to emphasize this unity of purpose with increasing force. The policy of the Magazine under its present Board of Editors has consistently been to present camping from every angle as an educational experience for modern youth. The basic aims and purposes of the

short term, organization camp are precisely the same as the aims and purposes of the long term or private camp. But certainly in some respects the techniques and methods of effectuating those aims and principles must obviously often differ in the different types of camps because of the differing conditions under which they operate. **THE CAMPING MAGAZINE** is not unmindful of these differences, and its present Board of Editors, so long as it shall be in control, will aim, in the development of its policy and its program, to present as fully and as thoroughly as possible, constructive discussion that shall be equally helpful to camping in all of its phases.

We again invite and shall continue to welcome the constructive help and criticism of those active in both private and organization camps. Thus those responsible for the content of the magazine may maintain an even balance, and be able to contribute as constructively as possible not only to the presentation and consideration of such general problems as shall be of value to all camping groups, but shall also deal with such specialized problems as shall belong uniquely to either group.

· · · · · LISTEN IN

It will be of interest to our readers to learn that a series of camp radio talks has been arranged for with the National Broadcasting Company over station WJZ. The program offered is as follows:

Wednesday, April 19, 4.30-4.45 P. M. Subject, "The Camp Water Program," in charge of Miss Margaret Cuthbert, preceded by a three minute talk from Major R. F. Purcell, President.

Wednesday, May 3, 4.30-4.45 P. M. Subject, "Indian Ceremonials in Camp," Miss Cuthbert.

Wednesday, May 17, 4.30-4.45 P. M. Subject, "Hiking," Miss Cuthbert.

All three of these programs will be dramatized, the various parts taken by juvenile performers and should be most interesting and instructive.

Over the same station, May 3 and 10, respectively, from 3:30-4:00 P. M., there will be two camp features in connection with the Women's Radio Review. Prof. Frank Lloyd will speak on the first of these dates on

"After Camp, what?" and Dr. Jay B. Nash will speak May 10, on "New Trends in Camping."

Please listen in on these camp radio hours and if you like what you hear please also do not fail to write in to WJZ to that effect. If you want these programs continued further, this effort on your part is important so we bespeak your full co-operation.

· WHO WANTS COUNSELORS?

Directors who are looking for counselors, secretaries or assistants of any sort for their summer camps may have our list of qualified applicants upon request to the National Office. Or if you prefer write us your needs and we will do our best to make a suitable selection of several applications and mail them for your consideration. As soon as the positions are filled please be good enough to notify us. All counselors on our list are Associate Members and come well recommended. Let us serve you in any way we can.

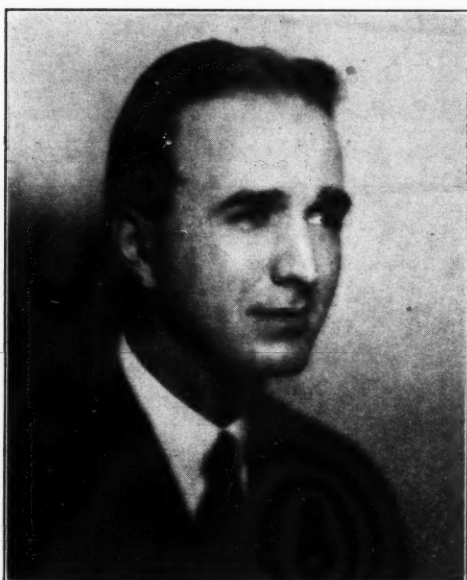
Those directors who require any additional supplies of medical blanks for boys and girls and also for food handlers are informed that they may procure such quantities as they may require from the National Office of the Camp Directors Association of America, 551 Fifth Avenue, New York City, at the price of \$1.00 per hundred.

SOME SIDELIGHTS ON OUR NEW PRESIDENT

It is of interest to know that Major Purcell has had large experience in educational activities, as well as in those activities more closely associated with camping. He has served as Master St. Bernard's School, Gladstone, N. J., Assistant to Executive Secretary, Fourth International Congress on School Hygiene; Supervisor, Military Training Commission, State of New York; Investigator for President's Committee of Fifty for the Study of Hygiene in Colleges; Assistant to New York State Inspector of Physical Education; Director of Physical Education Department, A. E. F. University, Beaune, France; Commanding Officer of the Ameri-

(CONTINUED ON PAGE 40)

OUR NEW OFFICERS



ROBERT SEYMOUR WEBSTER
First Vice President



FELICITAS S. BISHOP
Second Vice President



ROBERT DENNISTON
Secretary



ARNOLD M. LEHMAN
Treasurer

THE C. D. A. A. COMMITTEE ON STANDARDS AND CERTIFICATES

Following the same plan as that adopted for the reports of the committees on General Leadership, Nature, Horsemanship and Handicraft, presented in the foregoing numbers of "THE CAMPING MAGAZINE," the chairman of this committee will be glad to receive comments and suggestions. Please send these in by May 1, 1933. This report is only tentative and will not be presented as final until ample opportunity has been given to submit suggestions and criticisms, which may be sent to the Chairman of the Committee.

STANDARDS OR MINIMUM ESSENTIALS FOR A COUNSELOR'S COURSE IN THE DANCE

RECOMMENDED BY THE
Committee on the Dance

PORTIA MANSFIELD, *Chairman*, 10 Mitchell Place, New York.

MARGARET H'DOUBLER, University of Wisconsin.

MARTHA HILL, New York University and Bennington College.

EMILY WHITE, University of Michigan.

EDITH BALLWEBBER, University of Chicago.

JANET CUMMING, University of Iowa.

RUTH MURRAY, Detroit Teachers College, Detroit, Michigan.

MARY WOOD HINMAN, Director Folk Festival Council, New School of Social Research, New York.

INTRODUCTION

The first reason for having the dance as an important part of the Camp or School program is that the elements that contribute to the complete and harmonious development of the child, according to the ideals of progressive education, are found in abundance in the dance. Second, the dance itself has made tremendous progress in the last few years in taking its place as an independent art form. Third, the dance is comparatively free from the element of competition.

1. Plan of the Course and Suggestions for Giving It

Three grades of counselors Following the suggestion of other committees who have made reports for Standards and Certificates in other departments, this committee also feels it might be possible to create three grades of instructors. The term, "Junior In-

The C. D. A. A. Committee on Standards and Certificates Presents the Preliminary Report of the Committee on the Dance

structor" would be applied to the counselor capable of assisting or even taking entire charge of the department in a small camp where dancing is given little time or importance in the program. It would not be required that she have had former teaching or creative experience beyond that required in the training course. The term "Senior Instructor" would imply that she had had some satisfactory teaching experience, other than that required in the training course, and that she more nearly fulfilled the qualifications as outlined in Part IV. She should be quite capable of taking entire charge of the dancing in any camp, even where it had an important place on the program. The "Master Instructor" would be in every way an Educator in the field of the Dance—it would imply that she had had several years' experience as head of a Dance Department, not only in a camp but also in some school, college, or university, or that she had conducted a reputable school of her own. Her work in such a course, as outlined below, would be on a graduate level and she would in some way make a contribution to the course—through her teaching experience or creative ability. Such a person would be invaluable in a camp, for her pupils would receive many benefits from working with her.

Necessity of Educational and Creative Work

The course should be one of intensive study and it should be designed for those who have a general knowledge of the dance, and a fair ability to demonstrate.

While there are various creditable types of dancing, the trend is toward work of greater educational value, requiring an understanding of dancing and of the elements underlying the Dance, namely rhythm, design, and the quality of movement. With this understanding, the instructor will be able to give her pupils a rich background and so enable them to create.

The objectives would be that through the dance, results would be gained for campers and students in strength, poise, mental and physical balance, social adjustment and social inter-action, and in the awakening of creative ability. It is hoped that organic development and better health would be one of the by-products. To achieve these results it is necessary that directors procure only leaders and instructors who are endowed with personality and equipped in training. Rhythmical movement is nat-

ural to man. The race must and will dance—but how and where, and what will it mean in the development of the individual and the race?

Objectives of the course: to produce an Educator in Dance Art

The chief aim of the curriculum following is to produce an educator in dance art. By an educator in the dance is meant, first, a person prepared to foster the creative impulse in her pupils, because she has so thorough an understanding of her subject, and so much confidence in her own ability that she will be certain it is inherent in every one of her pupils; secondly, a person not satisfied unless her pupils strive for perfection in their work, giving her their highest endeavor. By her method of presenting her material, and by the real worth of the material, it is hoped she will stimulate such enthusiasm that discipline will never be necessary, and that she will, however, have the alert attention and cooperation of every pupil, during the class period, with the result that each individual will gain self-confidence and poise, due to improved balance, coordination and the joy taken in the work. The third requirement for an educator in the dance is the desire to foster the cooperative spirit in her pupils. In group work there is unparalleled opportunity for bettering the social adjustment of each individual. Every instant necessitates consideration of one's fellows, while working in tune with a common rhythm, with all one's physical, mental, and emotional power in an endeavor to perfect a thing of beauty.

**Faculty necessary:—
Director**

It is recommended that the faculty for such a course should include:

1. A person who has had experience as director and instructor in some highly recommended normal school of the dance; or as director of the dance department in a school of physical education—one who is a recognized authority, from experience and reputation, to give the history of the dance and all the theory, including methods and problems, and organization necessary for such a course for instructors.

Music

2. A musical director who has a thorough understanding of music and of improvising appropriate rhythmic themes with all possible variations for body movements; one who can compose special music for dance compositions; one who can give a course on the history of music and its relation to the dance; a course in the use of percussion instruments; a course on the history of music and its relation to the dance, and also, a course in the study of rhythms, such as Dalcroze type work or its equivalent.

Modern Work

3. A person who has made a deep study and has had experience as an instructor of modern work, who has not only created her own technique but who has studied the modern methods with some of the German Schools,

with Martha Graham, Doris Humphrey, or with others of outstanding reputation who have demonstrated satisfactory technique and compositions.

Tap Work

4. If tap work is to be included in the course, a person who is a recognized authority in this line of work and who uses it as rhythmic training and who can apply a creative approach.

Social Dancing

5. A person who is experienced in teaching and conducting classes in social dancing and who has a reputation for emphasizing courteous manners, but can get all present to participate.

Folk and Character Dancing

6. A person who is experienced in teaching and demonstrating character, national and folk dancing. If possible, one who has imbibed the Folk dances, from the Ethnic groups themselves, not from an American teacher.

Costuming and Stage Production

7. One who has directed an instructors' course in costuming and stage production; who will know where to get material when authentic work is required.

Art and Design

8. One who has directed courses in art and can impart the principles of design, line, grouping and color, and can relate them to the dance.

Dramatics and Pantomime

9. One who is an experienced director of dramatics and who is capable of relating her work to the field of the dance by the use of rhythm and pantomime; one who can liberate the personality and talents of the pupil through her knowledge of mental hygiene, and at the same time give the pupil confidence in verbal expression and the use of her voice. (Dancers are often considered inarticulate.)

Note: It is possible that two or three capable staff members could give all the necessary work outlined above.

Organization of Course

It is suggested that a satisfactory course can be given in eight weeks of concentrated study. (Class instruction six hours daily, five days a week.) At the end of the eight-week course there could be a demonstration. The majority of the studies and dances given or composed during this course could be appropriately and effectively staged and costumed on this occasion.

Note: It is understood that the same subject matter could be given during a training school or university course covering one hundred and sixty hours.

II. Outline of Minimum Essentials*

1. Dance Materials:

- a. The Modern Dance — including Dance Composition.
- b. Folk and Character Dancing—social dancing, tap dancing, and correctives in dance form.

2. Music—including history of music, music in relation to the dance—rhythm—music appreciation and the use of percussion instruments.

3. Dance Theory—including criticism, history of the Dance—methods, problems and organization.

4. Art and Design—including costuming and stage production in relation to the dance.
5. Dramatics and Pantomime.
6. Sciences of the Human Body—either a comprehensive survey of anatomy, kinesiology, physiology of activity and corrective procedures given during the course or a prerequisite of one or more of these subjects.
7. Practice teaching.

**Posture work
valuable
to the
instructors of
the dance**

The arguments are strong in favor of the dancing instructor's having a better understanding of the sciences of the human body, posture work, and the principles involved.

Because, first, the dancing instructors have been accused of causing strains and serious health damage by over-exerting their pupils or by requiring movements beyond the natural capacity of their bodies; secondly, because of this fact, camp directors are inclined to put the direction of their dance department under a physical director who is more capable of assuming the responsibility of the health of her camper, even at the expense of less knowledge of the dance; thirdly, the physical director is realizing her lacks in the understanding of music, rhythm, art, design, and dance composition, and is showing a desire to know more concerning the instrument of her art, the human body.

* Note: The majority of the Committee agree upon these minimum essentials. However, one member believes that the course on "Human Sciences" might be omitted, and another that the course in "Costuming" might be omitted.

It is suggested that each student should:

1. Be familiar with all the posture work given in the class and be able to recognize immediately all movements or positions used in the dance which might cause strain or harm. To know the necessity of enough relaxation in the class period and to recognize the first symptoms of fatigue in others.
2. Satisfactorily complete all practical and theoretical work given in the course unless she has already accomplished the same work or its equivalent.

Design

- a. Understand all problems in design, including original studies in unison, in parallels, in symmetrical form, in opposition, in dynamic symmetry, or similar ones.
- b. Also make drawings using right angle body positions to fill square spaces, using diagonal positions to fill triangular spaces, using curved positions to fill circular spaces.
- c. Also make drawings involving problems of groupings, and free line drawings to express quality of movement.
- d. Have familiarity with percussion instruments and be able to create suitable rhythms for giving movements of tension and release.

Rhythm

- e. Understand all problems and do original studies in rhythm, including: Original note patterns based on unison, statement and echo, canon, reversal (or statement and reply) counterpoint, mixed rhythms, antagonistic rhythms. Also studies based on: underlying rhythm (tempo or basic rhythm), note pattern, and overlying rhythm or phrase.

**Quality of
Movement**

- f. Understand all problems in quality of movement or dynamics involving: Original studies of the fundamental movements such as variations on walking, running, skipping, leaping, falling, pushing, pulling, lifting, recoiling, etc., with appropriate rhythms, also other movements varied in quality, such as swinging, sustained, rebounding, jerking, whirling, then these same movements executed in various rhythms and tempos and with varying degrees of tension in various directions and on various planes and in varying moods from lyric to dramatic.
- g. Keep a notebook with lectures, drawings and all material given during the course.
- h. Be able to discuss at least four books of the bibliography.
3. Demonstrate in her class work and practice teaching her ability to teach creatively.
4. Complete an original dance composition synthesizing the elements of design, rhythm and quality appropriate to some central idea. Choose suitable music or write out note patterns for rhythmic accompaniment.

III. Qualifications of a Counselor of the Dance

**Liberal Arts
education as
well as
specialized
training
necessary**

It is suggested that a person qualified to have entire direction of the dance art department in a summer camp or private school shall have had a four year college education in the liberal arts or its equivalent in addition to the specialized and professionalized subject matter outlined in the foregoing course. It is suggested that she also

**Experience
and training
in camp
leadership
advised**

shall have had, if possible, some course in camp leadership (if her work is to be in summer camp) in order to enable her to work in closer cooperation with the directors and staff and to enable her to know more intimately her pupils and their needs, and to assist in working for the objectives desired by all.

**Suggested
qualifications
concerning
personality**

1. A woman over twenty years of age of attractive personality with a background of culture and education as outlined above. Under this qualification is also included the possession of a gracious manner, a low, clear voice, immaculate personal appearance, good taste in all things, self-confidence, poise and tact, and a genuine love of her fellowmen.
2. She should have had satisfactory ex-

perience in practice teaching. Under this qualification is also included her ability to analyze and to explain clearly her work, also her ability to understand the needs of the individual pupil and to adapt her approach to those needs. She should, of course, have endless patience.

3. She should have the keenest interest in her work and have sufficient vitality for great responsibility and strenuous physical work, and great enthusiasm and interest in her pupils' progress.

Material

4. She should have plenty of material ready for use to avoid preoccupation and worry. However, she should be able to adapt, rearrange or compose new work with a comparatively short period of planning and study.

Demonstration of pupils' work

5. She should be able to give demonstrations of her work with her pupils. She should be able to have her dance compositions staged and costumed. However, the committee feels that the camp director should have sufficient understanding of the dance and the child not to demand or expect a finished performance at the end of a camp season.

Demonstration of her own work

6. It would be a decided advantage for her to be able to demonstrate beautiful work herself. However, this should be considered the least necessary of requirements for an instructor, as it is often the case that when a teacher spends much time on perfecting her own performance she is apt to have more interest in it than in the work of her pupils.

Types of work; their values

7. It is not absolutely necessary that an instructor should be able to teach all types of work. However, if her field is narrow she should be especially well trained in her special line of work. It is advisable for her to have a thorough knowledge of two or three types of dancing. It is suggested that, among these, modern work (including composition) should be first, dance correctives, character, folk, tap work and social dancing, second.

(Ed.'s Note: This report of the Committee on the Dance is so thorough and constructive that it cannot and should not be cut. Limitation as to space makes it necessary therefore to postpone the printing of the very complete Bibliography attached to the report, as well as the supplementary report on "Standards or Minimum Essentials for a Counselor's Course in Correctives in Dance Form" with additional Bibliography until the next issue of THE CAMPING MAGAZINE.)

FOR YOUR BOOKSHELF

At your camp is some one ready, the first rainy morning or evening, or even sooner, when campers are catching breath; to introduce the Camp Library? The introduction should be artistic, loving, and interest-catching—a bit of story from this volume, the setting of another, an interesting comment on the author of another.

"Making the Most of Books," by L. A. Headley, (American Library Association) might give some helpful suggestions for this speaker. May we paraphrase one of this book's statements? Tell me what books a camp has, and what use the campers make of these and I will tell you what kind of camp it is. Has camp time to think about the reading habits of campers, or to take any steps to influence them?

Suggestions of times and ways to make the library an asset would be welcomed for this column, and if you have not sent in the favorite camp-fire tales of your camp, or that good story you've just found, please share your riches.

Perhaps you have a little leisure now to consider your book needs, and at some library could study "The Right Book for the Right Child" (Day, compiled from actual reports of 100,000 children, the work of the American Library Association, and Research Department, Winnetka Public Schools.)

These books, graded by age, are for children to read to themselves, and their comments on what they think about what they read is full of information for us elders. "It is a book to be pondered over by anyone interested in children's reading or by any one interested in leading children toward reading."

Something Simpler, "Children's Reading" (90 pp., 75c, plus 10c postage. Century Co.) A study of reading habits, and promotion of good reading.

"The Story of Money," (71 pp., Mary D. Carter, with preface by Stephen Leacock, attractive and appropriate illustrations) is certainly timely, and should interest this Summer. The material is interesting to children, and yet is not written down to them.

Would your Juniors be interested in Mrs. Franklin D. Roosevelt's "When You Grow Up to Vote"? Its purpose is to familiarize nine to eleven-year olds with functions of government, having chapters on the Street-cleaner, Policeman, Fireman, His Honor, the Mayor, et cetera. Miss Eaton thinks the style over-vivacious, but the illustrations will attract, and a counselor would find the book a good basis for Junior conferences.

"Seeing the Unseen," by Robert Disraeli, (Day), contains fine photographs of objects seen under the microscope, and stimulating text. Directions are given for arranging specimens and handling the microscope. The

examples are easily available—flies, ants, sponges, fungi, hair, milk. The book provides an impetus for inquiring into the world about us, shows the how of things in a scientific spirit, and would be very popular with some groups of boys.

Another good book—"Nature by Night." (Arthur R. Thompson, 100 photographs of the wild creatures of the British Isles which come forth when the night falls.) The style will remind you of Kenneth Grahame, and the tales are of the Rat, Mole, Toad, Badger, a grisly account of the hunting down of a Rabbit by a Stoat, and a few striking observations on the American Gray Squirrel, which has been introduced and become a pest. Perhaps an evening up for English Sparrows and Starlings!

New Jersey Camps might like the Reading List on their State prepared by the Newark Public Library, printed in their journal, "The Library."

New Hampshire Camps should have Robert Frost's "New Hampshire," (Holt); New Hampshire, by Frank Sanborn. (Houghton Mifflin). Perhaps "George Washington in New Hampshire," (Edwin L. Page, Houghton Mifflin), would outline an interesting historical trip for a camp group to Portsmouth, Stratham, and Exeter. Washington made his trip during the Constitutional agitation, and his progress was reverently recorded. Mr. Page's account is a singularly vivid reconstruction of time and place. Have trips—all on wheels—a legitimate place in a camping program, if there is no camping out or camp craft, and no nature study?

The "Ambitious Guest," Hawthorne's Twice Told Tales, you have on your shelves.

"The Story of a Bad Boy" (Thomas Bailey Aldrich) describes a house in Portsmouth, which is now preserved as a museum. The commentator says that any livery-stable horse of the town may be trusted to reach the house blindfolded. It is not unthinkable that a livery stable would add to the interest of the trip.

"A Local Colorist" (Annie Trumbull Slosson, Scribner), preserves the speech of the section.

"Plupy" is out of print, but "The Youth Plupy" (Houghton, Mifflin) is available, misspelled words, humour and all. The author, Judge Henry Shute is a citizen of Exeter.

"Mr. Crewe's Career" (Winston Churchill, Macmillan) tells of politics and railroads in New Hampshire. Rose C. Feld's "Heritage," (Knopf) is an excellent novel of farm life. Some of these titles would be helpful probably to the Camp Director not a native, desiring to get more of the history and the atmosphere of his camp-state.

"Golden Tales of New England" (Dodd, Mead) is an anthology collected by May Lamberton Becker. This volume contains "By Order of the Committee" (Bliss Perry), the scene laid in Witheridge, N. H., a story bringing out the part played by intense winter cold in life and the amenities in our northern country. Perhaps this is the story for that one hot day when riding and tennis are called off.

"A CAMP COUNSELOR'S MANUAL," by Walter L. Stone, Y.M.C.A. Graduate School, Nashville, Tenn., with preface by C. Walter Johnson, President of the Southern Section and member of the Board of Directors of the C. D. A. A. (Reviewed by Frank Howard Richardson, M.D., F. A. C. P., Brooklyn, N. Y.)

Anyone who has become interested in the remarkable development of the summer camping movement, realizes that there is an increasing need for training for those who are to guide its destinies, and take part in the character formation for which it gives opportunity.

Professor Stone has gathered together in this manual the material needed in order to give to camp counselors, old and new, some of the knowledge and some of the skills they will need in dealing with boys and girls. But he has done more than this. He has placed before his readers a new philosophy of child training and of character formation, in the hope that progressive principles, just beginning to be recognized in the school field, may become accepted practice in the field of camping.

Now this is a great deal to hope—but those who realize the life-giving effects of the camp run for character development, as compared with that run to teach subjects, will not admit that it is a bit too much to hope. The camping opportunity is too promising to be satisfied with less than the best; and and he may have great affection for boys and girls, but unless he possesses an ever-

(CONTINUED ON PAGE 34)

THE PRACTICAL VALUE OF PHOTOGRAPHY AT CAMP.

By T. LLYLE KEITH

MUCH has been said emphatically and frequently about the educational value of photography in camp. There is no doubt that it serves as a potent and fine stimulus to the imagination and very often helps the careless eyes of youth to see beauty where otherwise such beauty might pass unrecognized. The needs of the eye of the camera in seeking out those views which, of esthetic value, will produce the artistic photograph, will necessarily stimulate the eyes of the seeker, to find and ultimately appreciate those esthetic values. This educational value is so obvious and has been so frequently stressed that it needs no restatement here. But there are certain practical aspects of photography in camp, both from the point of view of the director and of the camper, that are so often overlooked that their discussion should be helpful.

To the camp director who asks "What is the most valuable activity to add to my camp program?" I would immediately suggest photography.

Why?

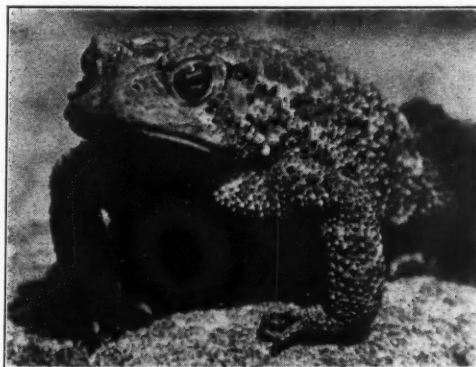
First, photography furnishes one of the most, if not the most, important part of your camp advertising—i.e. pictures. Secondly, photography answers a definite educational and practical demand of your campers through the artistic, scientific, and practical fields.

Can one ask for more?

It has been said that a picture is worth ten thousand words. Quite so! Then stop for a moment to consider the commercial value to you, when interviewing parents of prospective campers, of a display of pictures, each bursting with an enthusiastic story of some camp activity. Remember, too, that each camper will wish to return home with a similar collection of pictures, perhaps not so elaborate or extensive as yours, but equally crammed full of interest for friends at home. I cannot emphasize too strongly the value of such picture records in creating interest and, through interest, registration of campers. Moreover, as a history of the growth and development of your camp, there is nothing so accurate or satisfactory as a photographic record.

There are three sources from which one may procure photographs to furnish these collections of pictures for both director and campers.

The easiest way is to procure a professional photographer who will come to your camp and spend a day, a week, or longer, making photographs of the various activities or groups about camp. Granted, these pictures will be fine, technically as near perfect as weather conditions permit, and of a size that undoubtedly will attract attention (also presenting a problem when the time comes to pack up at the end of the camp season); but do they tell the stories about life in your camp that you wish told? They do not! Do not misunderstand me; I admit that a few of these pictures may be desirable for records and publication purposes. Furthermore I do not wish to harm any camp photographer. But in spite of my best efforts, I cannot remember having seen more than one or two such pictures which were not obviously a result of posing, the worst enemy of a story-telling picture. Why is this true? Because it is impossible for one who is practically a stranger to catch the spirit of your camp, especially in pictures. Such a person seldom finds the opportunity to catch a "chummy" picture of your campers, and is often guilty of not even attempting action pictures,



A Patient Sitter for his Portrait

which are the most valuable to a story-telling collection.

The second source is the most uncertain. There is a good chance that your young charges will arrive in camp well supplied with cameras and film, and, since they will be delighted to supply you with prints from their best negatives, you will question the advisability of expenditure on your part to establish a photography department. Quite right. But how many of these "best" negatives—negatives that will produce a "sales-talk" picture—are there going to be? Heaven only knows. For, nine times out of ten, at the end of the season, a typical sample of your promised collection shows (in spite of, "I followed the directions") a vast expanse of wide open spaces with a microscopic bit of the supposedly-photographed building showing in the lower left-hand corner.

Is the uncertainty worth the economy?

"Well," you ask, "what can be done?" Naturally, with a photography department, you will engage a carefully-selected counselor. In addition to all the general qualifications of a good counselor this man must possess a thorough knowledge of the essentials of elementary photography. That is, he must know thoroughly the essential parts of a camera and their functions; he must have a knowledge of artistic composition; he must know how properly to expose, develop, and fix a good negative; and he must know how to make a satisfactory print from such a negative. Knowledge of more complicated steps than these, while desirable, is not absolutely essential.

It is this man upon whom you should call to furnish the pictures for your collection, for he is the one best equipped for the job. While his qualifications for this work, in the first place, recommend him as a capable



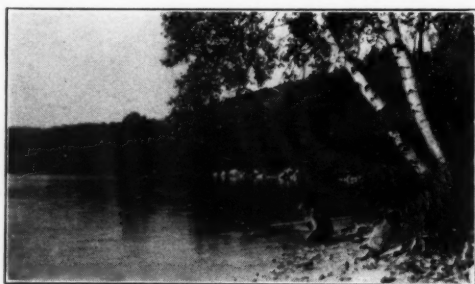
Unposed Situations Around Camp Make the Best Pictures

photographer, he is also a part of the camp—always on hand to "snap" an unforeseen incident. Likewise, he is well enough acquainted with the entire camp personnel to select pictures of extreme merit from the thousands of daily happenings, whether a pillow fight, that "slide to home" which won the game, a canoe gliding gracefully across the path of a reflected sunset, or a nest of newly-born robins discovered this morning by the nature group.

Thus, to counterbalance the small cost of a photography department, you may expect from it an almost unlimited supply of exceptionally fine pictures which, as I have already stated, will comprise one of the most effective forms of advertising possible to procure—a collection of story-telling pictures enthusiastically depicting every phase of the life at your camp.

The second merit of a photography department is, as previously stated, its educational value. You will, of course, give your campers the opportunity of joining groups interested in photography, led by your photography counselor, where they will unsuspectingly absorb knowledge of artistic and scientific principles while learning the practical manipulation of their cameras.

During the periods when composition, lighting, and the selection of view are discussed and practiced, the camper will learn much in an artistic vein, including the orderly and symmetrical arrangement of subject, the methods of obtaining harmony and balance, the importance of one dominant object, the choice of a suitable background, the placing of the horizon line, the effective lighting of the subject to secure depth and



A Study in Solitude

roundness, the securing of details in shadows, and the innumerable other points which invariably present themselves.

Scientifically, photography has the same value as the basic sciences in cultivating accuracy, observation, and attention to detail, and includes, as well, many of the principles of both physics and chemistry. The study of lens, stops, shutters, and the use of filters are only a few of the photographic problems bearing directly on physics, whereas chemistry is represented in an even larger variety of processes such as the development and fixing of films and prints, toning, and the improvement of defective negatives.

For every day use and practical application the camper in these groups learns the purpose and function of the essential parts of a camera. He practices, under supervision, the proper procedure to follow in exposing and developing films, and the best methods for making finished prints from his negatives. He studies composition and lighting. He learns how to avoid the difficulties which present themselves in taking various types of pictures (athletic events, landscapes, portraits, nature subjects, aquatic events, etc.) This much can be done with campers as young as ten years, and is it not practical? For wherever he may go, during future years, the knowledge of how to operate a camera properly will be of value.

The older or more advanced groups may proceed from this point to learn what chemical actions take place during the time that the films or prints are in the various solu-



Don't Move!



The Eyes of the Camera Finds Unique Natural Subjects

tions. This group may also practice improving poor negatives, making enlargements and producing sepia (brown) tone prints. These few things are mentioned only as examples in an unlimited field.

Having given your campers this educational opportunity you will have reason to be proud of the improvement in the pictures which they will now produce. (You will probably be able to find at least the whole second story of the building in their pictures by now!) Unnecessary waste and unsatisfactory results will now be practically eliminated.

These facts are more than enough to warrant the establishment of a photographic department in every camp of the country. Furthermore, pictures now made by the campers interested in and active in photography will be proudly displayed to friends at home, each picture enthusiastically telling its part of a wonderful summer at camp.

ENTOMOLOGICAL SUPPLIES

Riker mounts, cyanide jars, spreading boards, insect pins, butterfly nets, cork lined specimen boxes, microscopes, tropical butterflies, cocoons, etc.

Send for complete price list

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740 New Lots Avenue Brooklyn, N. Y.

CAP'N BILL'S COLUMN

Do the readers of the CAMPING MAGAZINE, whom we suspect for the last year or two have monthly turned to this column immediately upon receipt of their copy of the CAMPING MAGAZINE, know their Cap'n Bill issues his Nature Guide School News Bulletin quarterly at the very modest sum of 50c a year? Instead of having Cap'n Bill write us his usual column this month, we are going to re-introduce our readers to Cap'n Bill through his own Bulletin. Here are some of the meaty and interesting items that appear in the issue for March, 1933.

The Green Cross. Do you know the meaning of the green cross? There is a movement to put up green crosses to mark the locations of wild flowers. It means "Study these plants, they are beautiful—too valuable to kill." Survey your neighborhood that the children may know their backyards before they know Bavinkustad. Make interesting trailside signs that the boys and girls may become conscious of beauty at home.

Nature Clubs for Teacher Training by Cap'n Bill is the title of a 13-page pamphlet reprinted from School Science and Mathematics (November, 1932) which may be had by sending 10c in stamps.

Facts about Juvenile Delinquency: Each one a good reason for Nature Recreation. Nature Guiders will be interested to know that under the title of "Facts about Juvenile Delinquency — Its Prevention and Treatment" the Children's Bureau has issued a pamphlet designed to present something of the newer philosophy in regard to the problem of delinquency which has grown out of the studies and findings of the Delinquency Committee of the White House Conference on Child Health and Protection. Copies of the pamphlet (Publication No. 215 of the Children's Bureau, U. S. Dept. of Labor) may be secured from the Superintendent of Documents, Washington, D. C. Price 10 cents.

Fifty Questions on the Maple Sugar Industry: A Unit of Study.

This is a pre-test for those planning to attend the Sugar Bush party at Western Reserve Academy. Some of you might like to turn the questions over to your science class and bring the highest scorer. If you are ped-

HELPFUL SUGGESTIONS

agogically meticulous I dare say that you can find biology, chemistry, physics, mathematics, history, literature or "what-need you" within the text. The correct answers will be given at the "Sugaring off" or will be sent with the next News Letter. In the meantime the fun is all yours.

1. Who wrote the following:
"I wonder if the sap is stirring yet,
If frozen snowdrops feel as yet the sun.
I still am sore in doubt concerning
spring."
2. Anyone going to the "Sugar Bush" ought to be versed in "Sugar Bush" parlance. What do the following terms mean? "Treacle"—"First run"—"Season"—"Stone-boat"—"Caldron kettles"—"Sugar off."
3. When was maple sugar a necessity and when did it become a luxury?
4. What is the real sugar tree?
5. What part of the tree is the sugar factory?
6. Name a state in which the maple is the state tree.
7. How much maple sugar is made in Europe?
8. For what purpose do they use the axe in the maple sugar camp?
9. What is ideal maple sugar weather?
10. What are two distinguishing characteristics of maple sugar buds?
11. What is the purpose of maple sugar?
12. Of what material was the sap spout of the Indian days? Of the present day?
13. Does the tapping of the tree leave a wound that will usually be infected by fungi?
14. What was the Indian method of concentrating the sugar?
15. What is the longest tapping season?
16. From what direction does the sap come?
17. On what side of the tree does the sap flow first?



Ideal Camp Sites Along Missouri Pacific Lines

Throughout the territory served by the Missouri Pacific Lines are many locations, ideally adapted for the development of summer camp projects, readily accessible and with every natural attraction and resource. And the knowledge, experience and facilities of the Missouri Pacific Lines organization are at your service. We'd welcome the opportunity to co-operate with you—your inquiries will receive prompt and active attention.

P. J. NEFF
Assistant Vice-President
1601 Missouri Pacific
Building, St. Louis, Mo.



"A Service Institution"

18. What causes the sap to flow?
19. Name four animals (other than man) that have discovered that maple sap is good.
20. What were the earliest vessels for collecting maple sap?
21. About how much sap is required to make one quart of sirup?
22. What should be the size and position of the hole for sap flow?
23. Through what part or parts of the tree does sap flow?
24. What is the purpose of a "neck-yoke"?
25. What is the advantage of locating a sugar house on a slope?
26. Why is skimming necessary?
27. How is the "Evaporator" prevented from boiling over?
28. How many pounds should maple sirup weigh to the standard United States gallon?
29. If a utensil has a full gallon when the liquid is hot will it be a full gallon when cold? Why?
30. Why did "sugaring off" always occur at night in colonial times?
31. From what maples can sugar be made?
32. How is "maple wax" made?
33. What is the most important New England state in the production of maple sugar?
34. What is often used to adulterate maple sugar?
35. How is the sugar separated from the water in sugar making?
36. What were the three commonest articles of barter of our early forefathers?
37. How much sugar will a sugar maple tree yield in one season?
38. What causes maple sirup to crystalize?
39. How much maple sugar is produced in U. S. annually?
40. How can the concentration of the sirup be told by a thermometer?
41. What other instrument is often used to determine the density of the liquid?
42. Why is the "evaporator" made of metal?
43. Why did the cane- and beet-sugar take the place of maple sugar?
44. Why will the maple sugar industry probably not pass into the hands of a corporation?

(CONTINUED ON PAGE 36)

Art Metal Work and Jewelry

•
A POPULAR CRAFT
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•

WE SPECIALIZE in supplying camps with high grade materials; tools, findings, semi-precious stones, and metals in sheet and wire form.

We take pride in our reputation for service. No order or request too small to receive our careful and prompt attention.

A copy of our brochure "The Metal Crafts" will be sent on request. Mention the Camping Magazine.

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QUALIFICATIONS OF AN ARTS AND CRAFTS COUNSELOR

(CONTINUED FROM PAGE 16)

alert intuition, he can never recognize the intrinsic needs of the campers.

The ideal plan for obtaining counselors is for directors to keep a wise and keen eye upon their campers so that indications of budding, dependable leadership will not escape. An own-trained staff is the ideal one. A counselor who has lived several summers amid the influences of a single camp respects and holds as his own its ideals and he understands well its hopes and purposes. He has absorbed its standards, and with the necessary training demanded for any particular activity, becomes a mainstay, a comfort and a joy to the director.

FOR YOUR BOOKSHELF

(CONTINUED FROM PAGE 28)

the best in the newer educational practice must be made standard practice in this, America's greatest contribution to education.

The manual has grown out of Professor Stone's experience and knowledge, fused with the experience and knowledge of a group of men and women who came together at Blue Ridge, N. C., last summer to develop a course of training for camp counselors, at the instance of the Southern Section of the Camp Directors' Association of America. It comprises the best thought of the men and women who supplied the leadership for this course, as improved by the cooperation of the younger men and women who enrolled as students. It is one of the few publications, out of the increasing volume of books on the subject, that attempts to supply a definite course of study for counselors, and with it offers a definite philosophy underlying that instruction.

Much of the daily routine of camp and of the life in the open that camping offers, will be made smoother for boys and girls because of the help contained in this eminently practical and concrete handbook.

(CONTINUED ON PAGE 36)

OF HUMAN INTEREST

PRELIMINARY announcement has been given of the second year of the New Hampshire Nature Camp, at Lost River, North Woodstock, New Hampshire, June 19th to July 1st, 1933. This Nature Camp, whose objective is to train teachers, Scout leaders and club organizers in nature study and in methods of presenting the subject, is sponsored by Mrs. Laurence J. Webster, New Hampshire, Chairman, Garden Club of America; Conservation Committee and New England Wild Flower Preservation Society, with the co-operation of the University of New Hampshire; State Board of Education and Society for Protection of New Hampshire forests.

The highly efficient faculty includes among others of note, Dr. Charles J. Lyon, Assistant Professor of Botany at Dartmouth College and Dr. J. W. Goldthwait, State Geologist of New Hampshire and Professor of Geology at Dartmouth College.

Those desiring information about the course are referred to Mrs. Laurence J. Webster, Holderness, New Hampshire.

A unique opportunity to "Ride Wilderness Trails with U. S. Forest Rangers" is offered by the American Forestry Association. Two saddle trips in the "rugged Rockies of Montana," the first from July 10th to 16th and the second, from August 16th to 22nd are announced at a moderate cost conducted in co-operation with the U. S. Forest Service. Such a trip and under such guidance seems to offer a most unusual camping experience. Full details and information can be obtained from the American Forestry Association, 1727 K Street, N. W., Washington, D. C.

Many progressive camps have adopted the splendid plan of including a foreign student in their camp family, either as an active member of their staff, or as an observing guest. The fine value of such a plan is obvious. The unique opportunity is thus presented for the furtherance, even though in a small way, of international understanding and appreciations. But from such small beginnings much ultimate good may result. Olive L. Long of the International Student Committee at 600 Lexington Avenue, New

York City, is eager to bring together camp and students and will welcome communications for interested Directors.

The American Red Cross announces a Boat and Canoe Counselors' Training School from June 18th to 28th, 1933, at Narrowsburg, New York. This special training school will be conducted in addition to, but as a part of, the regular Red Cross Life Saving Institute and will include courses intended primarily for the training of men and women boat and canoe leaders for organization or private summer camps.

In addition to the regular canoeing and boating courses there will be a Wilderness First Aid Course which will deal with those emergencies which a wilderness camper should know how to meet—unusual situations which, because of the environment, require a different first aid technique.

A Sea Scout Course will be added this year. Those interested may obtain further and full information from Captain Charles B. Scully, Director of Life Saving, American Red Cross, 315 Lexington Avenue, New York City.

All members of the Association who know Mr. Frank E. Poland and our Vice-President, Mr. Robert Seymour Webster, will be interested in the item of news which has been received at the Editor's desk within the last few days. Mr. Poland of Camp Medomak and Mr. Webster of Camp Wyconda have consolidated their management. Camp Medomak was established by Mr. Poland in 1904 and became one of the leading camps in New England. Camp Wyconda was founded by Mr. and Mrs. Webster and run as a boys' camp since 1927. It will now become a girls' camp so that the Medomak-Wyconda Camps will provide for educational camping for both boys and girls.

It is to be noted that the items published this month in the column "Of Human Interest" differ substantially from those of the previous issues. It was the original thought of the Editor-in-Chief of the CAMPING MAGAZINE that after the announcement of the purpose of our column, his desk would be flooded

(CONTINUED ON PAGE 40)



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FOR YOUR BOOKSHELF

(CONTINUED FROM PAGE 84)

THE GIRLS' CAMP, by Abbie Graham. A new book has just been presented (The Womans Press, New York) to the camp-minded public from the pen of Abbie Graham, the author of "Ceremonials of Common Days," "Vain Pomp and Glory" and "High Occasions." An opportunity to see the proof sheets before publication shows that Miss Graham, in this her latest book, has not only maintained her high previous standard as to style and content—but that she has written a book about "The Girls' Camp" which will prove of great interest, value and stimulation to all men and women active in camping, whether as Director, Administrator or Counselor. In her preface Miss Graham states.

"This book is written from the point of view of a Camp Director. It seeks to show the relation of the whole to the parts and of the parts to the whole. It is not written for Camp Directors alone but for all who participate in the preparation and the direction of the camp program."

A glance through the chapter headings supplies the confirmation to this statement: "Getting on with Human Nature;" "Endowed Leisure;" "Camp Leadership;" "Practical Considerations;" "The Indigenous Program;" "People and Programs;" "Athletics in the Camp Program;" "The Creative Arts;" "Participation in the New Human Order," etc.

Limitations of space prevent an extended review of the volume, but both in style and content it is obviously a book that will repay the camp-minded reader the time and thoughtful attention that he may give to it.

CAP'N BILL'S COLUMN

(CONTINUED FROM PAGE 88)

45. Which comes first in the maple sugar—the flowers or leaves?
46. What causes the sap to ferment?
47. Why does fruiting cause the sugar maple and not the red maple to fork at the twigs?
48. What causes "Bird's Eye" maple?
49. Is maple sugar a confection or a food?
50. What is the maple tree borer?

REPORT OF THE NATIONAL CONVENTION

THE Convention opened Thursday afternoon with a meeting of the Board of Directors with Miss Welch in the chair. Present were Miss Emily Welch, National President, Major R. F. Purcell, Secretary-Treasurer, Mr. C. Walton Johnson, President of the Southern Section, and Mr. Wallace Greene Arnold, President of the New York Section.

As there was no quorum, there was no formal transaction of business, but a very interesting discussion of the C.D.A.A., particularly of the revised National Constitution and the views of the Southern Section members toward it. It was found that most of the proposals of Mr. Johnson as set forth in the March number of the *CAMPING MAGAZINE* could be satisfactorily met by minor revisions of the By-Laws. Assurances were given and accepted that the broadening of the membership did not mean the lowering of the standards, which was a point uppermost in the minds of Southern members.

Registration began at three o'clock and a small but very attractive group of Commercial Exhibits was opened in the south end of the large dining room. Approximately fifty members registered for the Convention and eighty members and guests were seated at the banquet on Saturday Evening.

Assembly Inn proved a most attractive and hospitable headquarters. Its interior of native stone, beautifully tinted by nature, is warm and pleasing. A truly handsome fireplace holding a dozen eight-foot logs at a time, gave forth a cheer that was as generous as the friendly warmth and welcome of the host, Dr. R. C. Anderson and his gracious deputy, Mrs. Dexter. Of Southern hospitality too much cannot be said. The Southern Section outdid itself to make all visitors completely at home. There was a gracious consideration in all of their plans for our comfort and entertainment that is really indescribable.

After an informal dinner Thursday evening we all got together and were delightfully entertained by the folk songs of the mountaineers as presented by one of them, Mr. Bascom Lamar Lunsford, accompanied by a guitar, banjo and violin. A square dance as done by the mountaineers was then given by a group of young people (sixteen) natives of the Carolina hills—ex-

MONTREAT, NORTH CAROLINA WALLACE GREENE ARNOLD

actly as they do it in their native habitat. We counted sixteen to twenty movements in this dance—all executed with a delightful rhythm and ease at the call of the group leader—the three instruments above mentioned being the music furnished for the dancers. A social hour followed.

Early morning walks in the beautiful hills which surround Montreat (Mountain-Retreat) tempted many of us Friday. The air at this altitude (2300 feet) is clear and cool. Brilliant sunshine featured the entire time of the Convention. Early Spring flowers were popping up here and there, while in the hollows on the heights little drifts of snow still lingered. Spring was definitely on the way.

The Friday morning program started on the dot, thanks to the watchfulness of Miss Welch. First the excellent paper by Dr. Rice, who unfortunately was unable to attend, was read by Mr. Johnson. Dr. Kephart then gave a most interesting paper followed by Miss Jolliffe, who rounded out a morning of thoughtfulness much appreciated by all present.

After a ten minute recess the members adjourned to a private room upstairs for the first session of the annual business meeting. This consisted of the reports of the national officers which were received with applause—also the reports of the Section Presidents and the Standing Committees. Luncheon was held at one and immediately thereafter seven carloads of visiting directors were taken to Camp Sequoya via Asheville, visiting a delightful girls' camp, tucked up in the hills, en route. Mrs. Johnson served old fashioned sassafras tea in her home on the camp property and we all had the opportunity of visiting a camp of exceptional beauty of setting and simple rugged character. It was a treat long to be remembered. Returning, some of us stopped off for a glimpse of beautiful Grove Park Inn, while others had a view of the city of Asheville, which lies in a beautiful hollow at an elevation of 2000 feet, surrounded by mountains.

We were back to Assembly Inn for dinner at seven, and ready for an evening program

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that proved thoroughly interesting and instructive. Dr. Frank H. Richardson spoke to us as a parent and his talk was most effective, full of sparkling humor that brought many a hearty laugh—yet he left us much to reflect upon and to consider in connection with the all important relationship of Camp Director and Parent.

Dr. Richardson's talk was followed by a short meeting on the subject of "The Situation" and problems of the C.D.A.A. A number spoke and this little conference furnished occasion for a calm and thoughtful discussion of the Association affairs. We adjourned at 10:30 P.M. Miss Welch was chairman of this meeting.

Promptly at 9:30 on Saturday morning the convention was called to order for the scheduled seminars. A slight modification in the program was made in order to permit all to hear Captain Bryant's excellent paper on the training of aquatic counselors. This proved an outstanding contribution to the program and was greatly appreciated by all present.

Seminars followed under the leadership of Captain Bryant, Mr. Arnold and Miss Mitchell. Each seminar was held in two divisions so that members might attend two.

The business meeting was continued at 11:30. Reports were completed and the election of officers was held.

MAJOR RAYMOND F. PURCELL was elected President.

MR. ROBERT S. WEBSTER was elected 1st Vice-President.

MRS. L. A. BISHOP was elected 2nd Vice-President.

MR. ARNOLD LEHMAN was elected Treasurer.

MISS WELCH, MR. JOHNSON, MR. GIBSON and MR. FAY WELCH were elected to the Board of Directors.

MR. A. J. S. MARTIN and MR. ROBERT DENNISTON were nominated secretary and a ballot by mail was authorized to secure an election as no quorum was present.

Votes of thanks were extended to the retiring officers and a message was sent to Miss MATTOON, who for the first time was absent from a National Convention. The meeting adjourned promptly for a one o'clock luncheon.

After lunch parties formed to visit several points of interest. The largest group—four carloads—made the trip under the

guidance of Mr. Reese Combs to Chimney Rock. This proved to be a trip of unusual scenic beauty and included the ascent of the Rock from which there is a magnificent view over Lake-Lure and the surrounding Mountains. Chimney Rock Camp for boys proved a real treat. Beautifully situated in a hollow of the hills with a private cove opening into the lake and a shorefront of yellow sand, this camp, one of the largest and best known of the southern camps for boys seemed to have much that is ideal to recommend it. Returning to Assembly Inn in the late afternoon we took a short cut over the mountains and passed through very primitive country. Excellent dirt roads, winding about crags, doubling and redoubling, opened vista after vista of magical mountain scenery glowing under the golden beams of the declining sun.

We arrived at the Inn at dusk in time for the banquet a gala affair conducted with simplicity and dignity by the retiring President, in every way a delightful toast mistress. After a delicious dinner daintily served by the girls of the normal department of the Montreat School, Mrs. C. Walton Johnson rendered a charming solo. Then we all rose and sang America. Immediately thereafter Miss Welch introduced the President-Elect who made a short and very appropriate inaugural speech interspersed with some admirable stories of a humorous nature. This put the assemblage into even more perfect good humor, if such a thing were possible.

The Speaker of the evening, Dr. Howard Bement was then introduced and spoke on the general theme of "What a Headmaster should expect of the Camp Director." Dr. Bement's speech, which will undoubtedly be published in the CAMPING MAGAZINE was one of the most forceful and brilliant presentations of the basic educational opportunities of both school and camp that has been presented to any camp meeting yet assembled, to the best knowledge of the writer. Emphasizing the need of self-discipline and "incorrigible honesty" as fundamental traits of character, Dr. Bement proceeded to develop the theme with a forcefulness and sincerity that deeply stirred all his hearers.

"Day is done" was sung by the assemblage upon adjournment at ten P. M. and a social hour and an informal reception followed.

The closing services were held by Reverend Dr. Anderson on Sunday morning in a simple

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and impressive manner, after which the members took their leave, departing by motor, bus and train to their respective homes. It was evident that the Convention had been an unusual success—harmonious throughout and full of enlightenment and sociability—the whole made perfect by the incomparable hospitality of our gracious hosts the Southern Section.

**SOME SIDELIGHTS ON
OUR NEW PRESIDENT**

(CONTINUED FROM PAGE 22)

can Teams of Inter-Allied Olympic Meet, Paris, France; Member of the Faculty of the University World Cruise; at present Supervisor, Department of Hygiene, College of the City of New York.

His camping experience has been as Counselor, Camp Kohut; Head Counselor, Camp Pontoosuc; Head Counselor, Camp Monterey; Director, St. Bernard's Camp for Boys; Director, Trinity Boys' Club Camp; Director, St. Thomas' Summer Camp; Director Camp Shady Shore (N. Y. State Teachers Camp); Director, Penomoket Camps.

• OF HUMAN INTEREST

(CONTINUED FROM PAGE 35)

with brief stories dealing with camp happenings that would prove of real human interest to the readers of the **CAMPING MAGAZINE**. While the items printed this month are, in fact, of human interest they do not supply that element of human and dramatic reaction within the camp which the type of story desired would have supplied. The plea is again issued to the readers of this column for stories of the type indicated, dealing primarily as suggested with little incidents of human interest within the camp illustrating and typifying the reaction of campers to camp environment and camp situations.

COUNSELING WITH AND BY COUNSELORS

EDITOR'S NOTE—Last month, in an article appearing on this page, a counselor view of progressive education in summer camps was presented. It was explained that this was not an attempt to voice universal counselor opinion—this would be an impossibility—but rather, counselor feeling as experienced by the writer in contacting counselors from various parts of the mid-west and east.

This month, the reaction of a director to this article is presented. It is believed that counselors will find this viewpoint new and stimulating, and that some will ask, "Is this opinion typical of directors universally?"

IN last month's issue the ideals of progressive education in camp were so splendidly set forth that one could feel with the writer the counselor's sense of "frustration" at his (or her) inability to attain its ideals, and understand with him how easily the personality of a counselor might be the guide of a camper's choice of activities rather than the activity itself.

But is this feeling of frustration among the staff not the first guarantee that the director has chosen his counselors wisely and well? And is not the statement that "guidance required either wide educational experience or mature judgment" an admission that it is a higher type of leadership than counselors ordinarily have; and that a large share of our counselors are too young for their jobs? In a survey of camps it would probably be found that the average age of counselors in truly progressive camps was considerably higher than elsewhere.

The progressive camp, as was so well stated in the former article has as its primary concern the individuality of the child—*each* child in camp. And to each child, different in some ways from every other child alive, the summer camping season is but an eight-weeks' period in its life's continuity. No stop clock in a child's mechanism has registered the close of the school year, the beginning and end of a "vacation," or of a camping season. All are interwoven in the continuous growth of a human being.

And what counselor would consider himself so wise as to recognize at sight all the inherent qualities of each camper, or say that it was possible for him to "know" his material (the campers) as well when camp started as he did at its close? This very feeling of frustration, this lack of finality, shows that the counselor too is growing in life experience and learning its lessons. Un-

COUNSELOR REACTIONS

To Progressive Education in the
Summer Camp

A DIRECTOR'S REPLY

der such leadership a camper cannot help but grow too!

Of course, with the formal type of camp, we have the lesson, the task or activity as our standard of measurement with definite specifications regardless of the leadership. And the only challenge a counselor finds in his work is to measure growing humanity by this static yardstick. But what forward-looking counselor would exchange the opportunity of taking part in the life growth of a human being who goes back into home life awakened to new possibilities, for a series of completed swimming strokes, raffia baskets, or camp emblems? And the counselor who came to the director of a progressive camp at the end of the season with a feeling of frustration, a realization of the vast unexplored opportunities which had been passed by, and with a spirit of humility at his own shortcomings before such problems of child leadership would be the first one to be re-engaged for a coming season. While we live we learn, and the best type of leadership for those for whom we are responsible is to give them a realization that such learning is not confined to pupils on a school bench, nor to campers in an activity class but to all life. And, if a counselor can teach that living and learning should be synonymous, the pet problems of a special activity are lost in insignificance, and he emerges with the challenge of continued battle and correspondingly greater personal satisfaction in accomplishment instead of the doubt of defeat. And, as the counselor in such a camp does not award cups, emblems or honors to his campers for work well done, so he himself does not expect to receive for his own satisfaction a completed program of activities imposed upon his campers to display to those about him. His satisfaction, like the campers whom he leads, must be from within since the rewards of his work may come up when least expected and throughout the whole life of every camper with whom he has had contact throughout the summer.

(CONTINUED ON PAGE 47)

LEGAL ASPECTS OF CAMPING

PART II

By LESTER RABBINO, LL.B.

EDITOR'S NOTE: This is the second article contributed by Mr. Rabbino dealing with legal problems of special interest to Camp Directors. If the readers of the CAMPING MAGAZINE feel that these articles meet a real need, Mr. Rabbino is prepared to continue them and to conduct a column in which he will seek to answer technical, legal questions dealing with camping which may be addressed to him.

IN this article we will set forth certain phases of the law on various topics as found in different jurisdictions. In the opinion of the writer the conclusions herein are applicable in most states.

Private Schools and Camps May Select Their Pupils

Occasionally the question arises as to whether an institution may reject an applicant because of his race, creed, or color. Although almost uniformly such rejection is prohibited with regard to public institutions, it has long been settled that the provisions of the Fourteenth Amendment of the Constitution of the United States and the Civil Rights Law of the various states do not apply to private institutions, such as camps, boarding schools, etc.

In a leading case in Maryland, the Court held as follows:

"The provisions of the 14th Amendment of the Constitution we have quoted all have reference to State action exclusively, and not to any action of private individuals. It is the state which is prohibited from denying to any person within its jurisdiction the equal protection of the laws, and consequently the statutes partially enumerating what civil rights colored men shall enjoy equally with white persons, founded as they are upon the amendment, are intended for protection against state infringement of those rights." *State ex rel. Clark v. Maryland Inst. for Promotion of Applied Arts.*

It may be seen from the reasoning herein that private schools and camps may select their students and campers according to race, creed or color or in whatever manner they may deem proper without fear of violat-

ing the Constitution of the United States and the Civil Rights Law of various States.

Infringement of Camp Name

At times directors find new camps opening under a name either exactly like the one they have been using or one so similar that it leads to confusion. The law is well settled that such infringement may be enjoined by appropriate action. An injunction may be obtained by a camp located in one state against one in another state where it can be shown that the public may be misled. It is not necessary to produce evidence of actual deception.

"It is the liability to deception which the remedy may be invoked to prevent. It is sufficient if injury to the plaintiff's business is threatened or imminent to authorize the court to intervene to prevent its occurrence. The owner is not required to wait until the wrongful use of his trade mark has been continued for such a length of time as to cause some substantial loss." *Manufacturing Co. v. Trainer. (U. S. Case.)*

"The test is whether it is so similar as to calculate to deceive the heedless, careless, and unthoughtful." *Ford Motor Co. v. C. N. Cady Co. (New York Case.)*

"Such a course of conduct would be unfair to plaintiff and to public and may be enjoined." *Sage Foundation v. Sage Forest-Hills. (New York Case.)*

"The right to a trade name * * * will be protected against use by others * * * in the locality where the business is conducted and the name is known. The right is co-extensive with, and limited to, plaintiff's market." *Corpus Juris Cyc.*

"This action of unfair competition is the embodiment in law of the rule of the playground—'Play Fair.'" *American Chain Co. v. Carr Chain Works. (New York Case.)*

Even though the camp is a corporation organized, let us assume, in Maine and located in Maine, it may enjoin a camp located in New York.

"The supreme Court has jurisdiction of an action brought for injunction brought by a foreign corporation, where * * * the defendants are residents of this State." *Direct U. S. Cable Co. v. Dominion Te. Co. (New York Case.)*

In this connection it is also to be noted that

"A foreign corporation organized to conduct a hotel in a foreign state is not engaged in doing business here even though it kept an agent in New York for the convenience of persons desiring to secure accommodations at the hotel. * * * The business of advertising and securing customers being a mere incident to the operation of the hotel and not a substantive part of corporation primary business." *Krakowski v. White Sulphur Springs. (New York Case.)*

Therefore, even though not licensed to do business in New York, under proper circumstances a Maine Camp could enjoin a New York Camp from using their name.

Retention of Student's Baggage for Non-Payment not Allowed

Lillian Yielding attended a School for Girls in New York. At the end of the year she left for her home in Alabama notifying the expressmen to call for her baggage. The school, through one of the teachers, notified her that the baggage would be held on account of the non-payment of her tuition and board.

The school held the baggage for five or six weeks and then forwarded it to her. Her father sued the school claiming damages for conversion. The Court holding that the parent could recover stated as follows:

"An inn, when unlicensed, is distinguished from a 'boarding house' in that the guest of the latter is under an express contract at a certain rate, and for a special time, and the keeper of the boarding house may select his guests and fix full terms, while an inn is for the entertainment of all who come lawfully and pay regularly. * * *

The principal of the school to whom has been transferred the custody of a minor child stands in loco parentis, and is, within reasonable bounds, the substitute

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for the parent, exercising his delegated authority and therefore, when a parent by a contract for the education of his minor child transfers its custody to the principal of a school, and provides for its maintenance and support under supervision of such principal, the child is not a guest or boarder in the school within the meaning of the statute giving a lien to a boarding house keeper. The relationship is entirely different from that of a guest at an inn or of a boarder in an ordinary boarding house." *Semple School v. Yielding. (Alabama.)*

A private school or camp, therefore, has no "innkeeper's lien" on the baggage of the pupil and cannot hold it pending payment of the bill.

Discharge of a Counselor or Teacher

"A teacher may be dismissed for immorality or immodest conduct, or for any other improper conduct or behavior likely to be hurtful or injurious to the standing or reputation of the school or to interfere with the progress, training, or discipline

of its pupils, and a requirement by a school, attended by minors, that teachers therein shall not frequent places where intoxicating liquors are sold in the vicinity of the school is, as a matter of law, a reasonable regulation, for the violation of which the discharge of a teacher may be justified." *Corpus Juris.*

In a leading case in Tennessee, it was held that a female teacher who accompanied a man to such questionable places as to cause her good reputation to be doubted might rightfully be dismissed or discharged by the school. *Hall-Moody Institute v. Copass.*

Under this reasoning it would seem that a director would have the right to discharge a counselor who visited places of ill-repute, even on the counselor's "day-off" or other free time. Certainly, a director would have the right to discharge a counselor for any immoral conduct in the camp. Likewise any conduct "unbecoming a gentleman" or which might tend to degrade the reputation of the camp would be sufficient reason to discharge the counselor.

OUR ADVERTISERS

ONE of the most interesting features of our advertising program is the fact that the pages of the CAMPING MAGAZINE offer a practical medium of reaching actual and potential buyers all over the country, covering an extraordinary variety of products ranging from camp sites to tooth paste. A summer camp is a little world in itself and to meet the needs of that world the Camp Director must provide himself on a huge scale with nearly everything a private householder requires, plus a large amount of other merchandise of various sorts which is peculiar to camp use.

In this issue, for instance, we again present Belvedere Bros., nationally known commission merchants, established for over forty years who run a special camp service, throughout the entire east. We have also again represented, Balfour Bros. Inc., New York City, purveyor to camps and schools, and Batchelder, Snyder, Dorr and Doe Co. of Boston serving the entire New England camp region. The McKinley Meat and Poultry Corporation are also well known distributors and an added interest to Camp Directors is the fact that Mr. McKinley is a camper of long practiced personal experience and runs a summer camp himself for his own friends and family.

Speaking of good food, what camp would not be glad to be in possession of the Horlick Malted Milk Co.'s special offer six quart mixer free with every two ten-pound tins purchased?

This being the Arts and Crafts number special attention should be called to the service offered by the C. W. Dannenhauer Company of Philadelphia who specialize in all kinds of leather work, tools and appliances and offer ready prepared cut projects and also a practical course of instruction. The Handicraft Leather Supply House of Rochester, N. Y., is also in the market to sell leather craft material at reasonable prices and is thoroughly familiar with the needs of Camp Directors and craft instructors along these lines. They invite you to call on them for samples of materials and information.

We also wish to call craft workers' attention to the service of the Metal Crafts Supply Co. of Providence, R. I., and the Junior Achievement, Inc. Supply Co., who carry equipment and materials for a large number of crafts and are especially worthy of patronage as all profits made by the company go into the development of programs for the benefit of young people seeking guidance in leisure time activities. The Reed Loom Co. of Springfield, Ohio, are also worth your attention if your camp goes in for weaving.

California Redwood offer all kinds of camp building material at reasonable prices and for those who want real tent camping the Barnett Canvas Goods Co. present, fine service.

You will notice, too, that Rosemary Shearer and Susan Patrick again remind you of their special personal service to those interested in highgrade camp outfitting and the Cosmopolitan Magazine once more invites your attention to its service of camp advertisements, particularly valuable because of the immense circulation of the magazine.

The Consolidated Laundries offer an unusually fine service to camps within range of New York City and have years of experience and excellent facilities for meeting your camp laundry problems.

The familiar necessity of adequate camp markers is met by Monomark and the Jacobs Label Co. with prompt, efficient service at all times. The Croyden Press offer reasonable rates on camp stationery and office equipment as well as printing. F. Weber Co. of Philadelphia specializes in fine drawing inks, photographic retouching and mounting material, paints, easels, block printing equipment and so forth.

Another interesting item of our April advertising is the invitation of the Missouri Pacific Railroad to make use of their facilities for travel, particularly in the newly opened up White River Region in Arkansas.

—BUSINESS MANAGER.

TENTS

SAFEGUARD HEALTH

Use Barco Guaranteed Waterproof Tents.
Recommended and used by leading scout-
masters.

Write for complete information and low
prices.

BARNETT CANVAS GOODS CO.

Manufacturers

TENTS AND CAMP EQUIPMENT

130 Arch Street, Philadelphia, Pa.

For Over 50 Years NARRAGANSETT

EQUIPMENT HAS BEEN USED IN
CAMPS

DIVING BOARDS
PLAYGROUND APPARATUS
GYMNASIUM MATS
and APPARATUS

Dependable equipment
is the most economical



NARRAGANSETT MACHINE CO.

PAWTUCKET, R. I.

New York Office—202 East 44th Street

"NEW ENGLAND'S OWN" PRODUCERS AND DISTRIBUTORS OF FINE FOODS

Wholesale Only

BEEF, MUTTON, LAMB, VEAL, PORK, HAMS,
BACON, SAUSAGE, POULTRY, GAME, BUTTER,
CHEESE, EGGS, OLIVES, OILS—FRESH, SALT
AND SMOKED FISH—FRUITS AND VEGE-
TABLES—CANNED FOODS, PRESERVES AND
BIRDSEYE FROSTED FOODS

Batchelder, Snyder, Dorr & Doe Co.
Blackstone, North and North Centre Streets
Boston, Mass.

THE AMERICAN MUSEUM OF NATURAL HISTORY

By FANNIE SPECTORSKY

THIS article may be "carrying coals to Newcastle," since many of you have probably discovered long ago the many services rendered by the Museum of Natural History of which camp directors might avail themselves, to their own and their campers' advantage. I made a survey of these services recently, and feel as though I had "discovered America." Through the kindly and generous assistance of Mr. Wm. Carr, Assistant Curator in Education of the Museum, I became acquainted with and am here noting down, some of these services—hitherto unknown to me—for the information of directors and counselors. These, like myself, may not be familiar with the many features of exceeding interest and the stimulating publications, free to the public, all of which contain material and illustrations for nature study adaptable for camp use.

1. The Museum in Education—George H. Sherwood.
2. Along the Trail—contains a very fine map of the Bear Mountain Trail and Museum.
3. A list of publications by Wm. H. Carr, Chief Naturalist of the Palisades Interstate Park—very helpful for your nature study counselors.
4. Trailside Family—with many illustrations.
5. Natural History Magazine—an excellent monthly publication, amply and beautifully illustrated nature study material. Three dollars a year includes museum membership.
6. A complete outline of nature study program prepared by Mr. Carr, and
7. A Balanced Nature Program for Summer Camps, also by Mr. Carr.

The Museum services are:

Nature Films and Lantern Slides on a large variety of nature subjects loaned, free, upon application to the Museum, transportation, only, to be paid.

Bibliography of nature study books may be procured upon application to Mr. Carr.

Nature study counselors with camp experience can be procured through the camp and school department.

Trips can be arranged for a day's outing to Bear Mountain Trail and museum and a paid guide engaged through the Museum.

Visits of camp groups to the Museum may be arranged upon application, with a free guide, for the study of any of the Museum exhibits—birds, plants, Indian Life, etc.

Saturday afternoon programs on such subjects as birds and trees, wild animals near home and so on.

There are also numerous clubs, among which are:

Junior Astronomy Club—for boys and girls over 16—observation with use of telescope—the members publish a monthly magazine.

Linnaean Society—boys and girls over 16.

There is a course in Nature study for teachers. It might be possible to arrange a course for nature counselors if enough members of the C. D. A. A. should request it.

Also, a copy of weekly programs of what is going on at the Museum will be mailed free upon request.

I hope the above information will be helpful. Let us avail ourselves of the splendid opportunities offered us by this treasure house.

COUNSELING WITH AND BY COUNSELORS

(CONTINUED FROM PAGE 41)

In this type of camp it is not strange that the child should choose the activity in which the personality of the counselor attracts him, for the remembrance of the counselor and his leadership will last far longer and may prove more controlling to the life of a camper than the perfecting of himself in an activity. In looking back upon our own school or camp life, do we remember most distinctly the studies we liked the best or the teachers whom we admired?

It takes experience and understanding to be a counselor and a new type of learning, plus vision, to be satisfied with the hope that one may have accomplished something in the life of a camper. But, if our campers are expected to be sufficiently far-sighted to understand the reward of work well done, is it too much to expect the same of our counselors?

Established 1911 Phone CHelsea 8-7700-7701-7702-7703

BALFOUR BROTHERS, INC.

PURVEYORS TO BEST CAMPS AND SCHOOLS

"WHEATFIELD BRAND"

BUTTER—EGGS—CHEESE

426-28-30 West 13th Street New York City

WRITE OR PHONE

LOUIS ANATRELLA, Sales Manager

WANTED: Accommodations for sixty Camp Fire Girls within a radius of 75 miles of Trenton, New Jersey for the first week in July. Address, Mrs. G. O. Lantz, Fourth Presbyterian Church, Trenton, New Jersey

WILLIAM M. SHACKNOW

CERTIFIED

PUBLIC ACCOUNTANT



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NEW YORK CITY

Telephone CAnal 6-2985

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Guns

Sporting Goods

Ammunition

Camping Supplies

Fishing Tackle

Military Equipment

"Send for our Catalogue"

523 BROADWAY

NEW YORK CITY

You Need

a quality racket
at a new low
price. Visit us
today and be
convinced. Also
expert restringing.

When YOU
SERVE

WIMBDON Co.

563 Third Ave.
near 37th Street

Special Discounts to camps—
8 hour restring service.

ADVERTISING DIRECTORY

ARTS AND CRAFT

- THE AMERICAN CRAYON COMPANY, Sandusky, Ohio; 200 Fifth Ave., N. Y. City.
Crayons, tempera, and water colors.
- THE ARCHERS COMPANY, Pinehurst, N. C.
Manufacturers of bows and arrows.
- ART-CRAFT INDUSTRIES, 66 Church St., Cambridge, Mass.
Yarns and nets—Weave without loom.
- W. W. BRUST, Box 1094, Huntington, W. Va.
Woodworking letters.
- C. W. DANNENHAUER, 141-148 N. Fourth St., Philadelphia, Pa.
Leather and leather working tools.
- WILLIAM DIXON, INCORPORATED, 32-34-36 E. Kinney St., Newark, N. J.
Tools and equipment for art work.
- FOLEY-HUMMEL CO., 34 Spruce St., New York, N. Y.
Leathercraft equipment—skins, tools and supplies.
- A. GLANTZ, 740 New Lots Ave., Brooklyn, N. Y.
Entomological supplies.
- GRATON AND KNIGHT COMPANY, 352 Franklin St., Worcester, Mass.
Leather tools, patterns, designs and all accessories for leathercraft work.
- LESTER GRISWOLD, Colorado Springs, Colorado.
Handicraft specialties, tools, materials and instruction.
- J. L. HAMMETT COMPANY, Kendall Square, Cambridge, Mass.
Looms, basketry, block-printing; art and handicraft supplies.
- HANDICRAFT LEATHER AND SUPPLY HOUSE, 22 Andrews St., Rochester, N. Y.
Leather materials.
- HOBBY CLUB SUPPLY COMPANY, 189 Forest Park Blvd., Janesville, Wisconsin.
High grade archery tackle and model aeroplane materials.
- INDUSTRIAL ARTS COOPERATIVE SERVICE, 519 West 121st St., New York City.
Craft materials of all kinds for camps and schools.
- JUNIOR ACHIEVEMENT, INC., 83 Pearl St., Springfield, Mass.
Camp craft specials.
- METAL CRAFTS SUPPLY CO., Providence, R. I.
Metal craft supplies.
- NEW YORK CENTRAL SUPPLY CO., 64 Third Ave., New York, N. Y.
Arts and crafts materials.
- THE H. H. PERKINS CO., 256 Shelton Ave., New Haven, Conn.
Seat weaving materials—basketry supplies; reed and rattan.
- PLUME TRADING & SALES CO., INC., 10 West 23rd St., New York, N. Y.
Indian materials, feathers and beads.
- REED LOOM COMPANY, Springfield, Ohio.
Looms, rug fillers, yarns.
- STEPHEN VARNI COMPANY, 15 Maiden Lane, New York, N. Y.
Cutlery and importers—gems and necklaces.
- CHAS. A. TOEBE, 149 N. 3rd St., Philadelphia, Pa.
Leathercraft and Indiancraft supplies.
- WALCO BEAD CO., 87 West 87th St., New York, N. Y.
Indian seed beads—tile-craft beads.
- F. WEBER CO., INC., Philadelphia, Pa.
Artists' colors and materials.
- WILDER & COMPANY, 1088 Crosby St., Chicago, Ill.
Craft leathers and supplies.

WEBSTER PAPER AND SUPPLY COMPANY, Cohoes, N. Y.

School supplies and art materials.

ACCOUNTANTS

WILLIAM M. SCHACKNOW, 1440 Broadway, New York, N. Y.
Certified Public Accountant.

ADVERTISING AND PRINTING

COSMOPOLITAN, 57th Street and 8th Ave., New York, N. Y.
Camp advertising.

CROYDON PRESS, 100 4th Ave., New York, N. Y.
Camp stationery.

JOHN E. WEISS & SON, INC., 114-116 East 18th St., New York, N. Y.
Printers.

CLOTHING AND EQUIPMENT

BARNETT CANVAS GOODS COMPANY, 180 Arch St., Philadelphia, Pa.
Tents and camp equipment.

G. H. BASS & CO., 27 Main Street, Wilton, Maine.
Bass genuine moccasins.

CALIFORNIA REDWOOD ASSOCIATION, 420 Lexington Ave., New York, N. Y.
Lumber for camps.

JACOBS LABEL COMPANY, INC., 270 Lafayette St., New York, N. Y.
Labels and name tapes.

THE LUCKE-KIFFE COMPANY, INC., 523 Broadway, New York, N. Y.
Sporting goods and camping supplies.

MONOMARK, 230 East 35th St., New York, N. Y.
For marking the camper's clothes.

NARRAGANSETT MACHINE CO., Pawtucket, R. I.
Diving boards; playground and gymnasium apparatus, etc.

ROSEMARY SHEARER & SUSAN PATRICK, 21 West 16th Street, New York, N. Y.
School and camp outfitting.

STRONG, HEWAT & CO., 51 Madison Ave., New York, N. Y.
Camp blankets.

WIMBDON CO., 563 Third Ave., New York, N. Y.
Tennis rackets and re-stringing.

FOOD AND PROVISIONS

BATCHELDER, SNYDER, DORR AND DOE CO., Blackstone and No. Centre Sts., Boston, Mass.
Producers and distributors of fine foods.

BALFOUR BROTHERS, INC., 426 West 18th St., New York, N. Y.
Butter, eggs, cheese.

BELVEDERE BROS., 401 West 105th St., New York, N. Y.
Fruit and produce.

HORLICK'S MALTED MILK CORP., Racine, Wis.
Malted milk.

LAUNDRIES

CONSOLIDATED LAUNDRIES CORP., 122 East 42nd St., New York, N. Y.
Laundry service.

RAILROADS

MISSOURI PACIFIC, 1457 Broadway, New York, N. Y.

Camp Directors Association

PURCHASING BUREAU

551 Fifth Avenue, New York City

Phone Murray Hill 2-5979

MAJOR R. F. PURCELL
Director

ROBERT S. H. VANCE
Resident Buyer

●

THIS advance notice brings you news of a most important undertaking. In a few days every Director will receive a letter from the National Office explaining in detail the Plans for our Purchasing Bureau.

Through group purchasing we shall be able to secure all of your camp food, supplies, and equipment at a considerable saving to you. The discounts to the Director will vary from two percent on some articles up to as high as forty percent on others.

Firms will be able to give you a larger discount than on previous purchases due to larger group orders. In addition to the saving to the director, firms will be willing to contribute a small percentage to the National Treasury for association work. In this way you can directly contribute to the Association which needs immediate assistance.

●

NO ORDER TOO SMALL NO ORDER TOO LARGE

X

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